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THE NEW YORK DRAMATIC MIRROR

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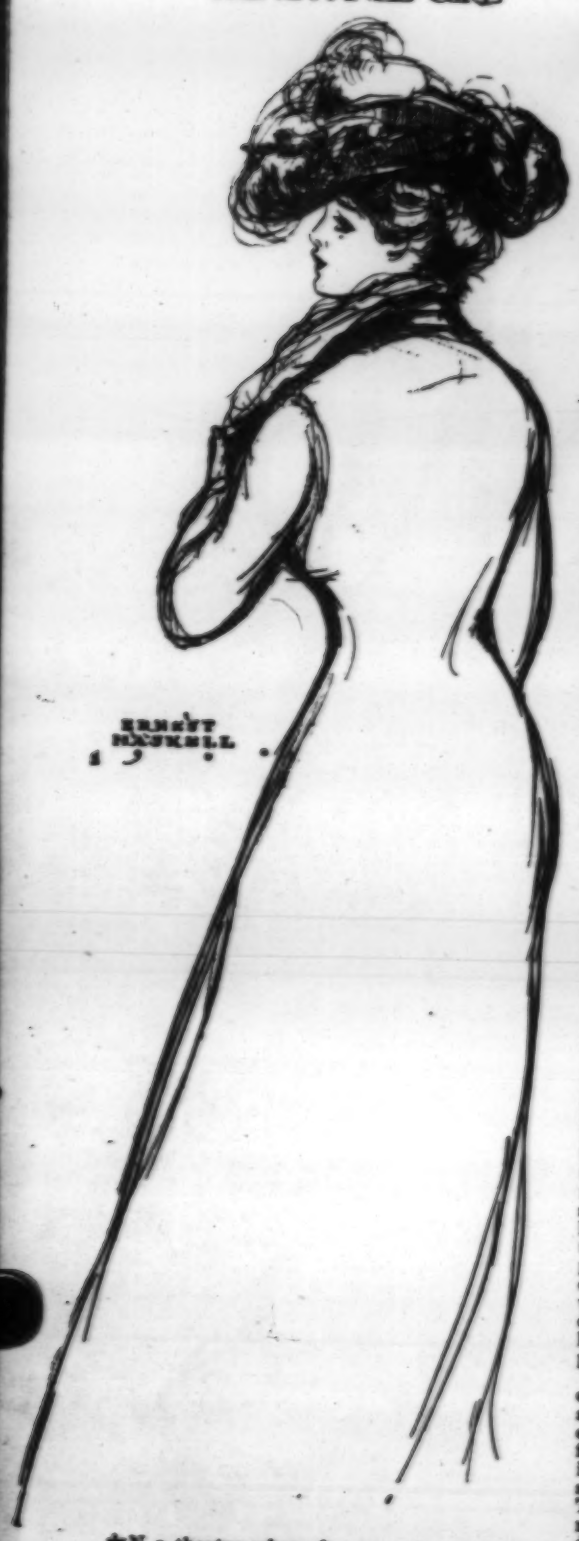
ELINORE SISTERS.

Photo Marceau, N. Y.

THE MATINEE GIRL



IN a theatre where for several months audiences have been hearing an argument for motherhood in the case of those who have been careless enough not to marry, we heard last week the line: "When he kissed me on the neck I was so surprised [or perhaps it was 'agitated'] that I thought I loved him." A curious line that, savoring more of boudoir and post-nuptial confidences than a drama in a high-class theatre, and it was spoken by one of the daintiest and most refined actresses on the American stage. Read by an Olga Nethersole, or any other flesh-tinged actress, it would have been more vulgar, but even Fay Davis did not save it from that savor.

I will not yield place to any of the Boston girl's admirers. In the matter of naive girlhood I know no one who can surpass, few who equal, her, but neither of the two characters allotted to her this season is of her *metier*. Girlhood is the poetry of the life span and I would see Miss Davis prolong it to the uttermost. As the oversexed Ann of Man and Superman, and the feverish and sometimes absurd Duchess de Chailles, she shows throughout her performance a lack of sympathy with her unnatural roles. I would make an unlimited glove wager that Miss Davis loathes her hectic roles and wants to be a girl again, on the stage, at least. Certainly we who entertain for her the hither side of the footlights' admiration yearn for her old white muslins and blue ribbons and innocence.

And why, O careless Fay! let them talk of your heavily veiled appearance, and come on with a veil as transparent as an unscreened window or the draperies of a Little Egypt?

To see Otis Skinner act is always a liberal education. So is it to see Eben Plympton's performances, and yet I have liked that admirable actor much more in other roles than his Bishop of Lavedan's The Duel. Church primates often unite an appearance of worldly wisdom with an atmosphere of holiness. In Mr. Plympton's Bishop the worldly acumen was present, but the usual sanctity, to my mind, glaringly absent. There is on the rosary of his achievements so many brilliant beads that Mr. Plympton may spare that of the one perfect Bishop to W. H. Thompson.

One of the best natured and yet cleverest imitations seen on the New York or any other stage is that glimpse Raymond Hitchcock gives us of David Belasco making a curtain speech. In his own curtain calls, by trick of speech and gesture, he reproduces the great manager for one fleeting, telling second.

Yvette Guilbert, the Parisian cantatrice, who has visited us several times and earned a reputation for black gloves and unParisian awkwardness and a curious choice of songs, is here again, and we will have a chance to align ourselves with those who "can't see her," or those who are suspected of seeing in her more than is there. Of the latter class is the Englishman, who wrote:

"She is tall, thin, a little angular, most winningly and girlishly awkward, as she wanders on to the stage with an air of vague distraction. Her shoulders droop, her arms hang limply. She doubles forward in an automatic bow in response to the thunders of applause, and that curious smile breaks out along her lips and rises and dances in her bright, light blue eyes, wide open in a sort of childlike astonishment. Her hair, a bright auburn, rises in soft masses above a large, pure forehead. She wears a trailing dress, striped pink and yellow, without ornament. Her arms are covered with long black gloves. The applause stops suddenly; there is a hush of suspense; she is beginning to sing. And with the first note you realise the difference between Yvette Guilbert and all the rest of the world. Now to me Yvette Guilbert was exquisite from the first moment. 'Exquisite,' I said, under my breath, as I first saw her come upon the stage. The difference between Yvette Guilbert and everyone else on the music hall stage is precisely the difference between Sarah Bernhardt and everyone else on the stage of the legitimate drama."

When Claud Gillingwater, who plays the humorous part of the American promoter in Paris in Mlle. Modiste, declines an invitation to dinner because his physician has forbidden him to eat, there is an unusual correspondence between the actor's real and mimic life. For what with one night stands and the all day rehearsal, with a stale, interpolated sandwich for refreshment, Mr. Gillingwater had formed the habit of desultory dining. It was not at all unusual for him to forget the existence of his "Little Mary" for a day or two, and, of course, in the end, "Little Mary" rebelled. She rebelled so violently that Mr. Gillingwater sought a physician one morning and a lawyer the same day, the lawyer to make his will and the doctor to tell him how short an interval might elapse before the provisions of the solemn last document should be carried out.

"You are in very bad shape," observed the gentleman of pellets and scalpel.

"Incurable?" inquired the actor.

"A bad case of irregular meals," said the doctor. "I can save you if you will behave sanely."

"No one has ever questioned my sanity before."

"Well, then, you must learn eating again."

Learn eating! Before Gillingwater's half-closed eyes floated visions of caviare and truffles, of lobster and pompano, of birds of all sizes and bottles of all shapes he had consumed. Learn eating! What he had not eaten was not digestible by man or goat. The doctor was a mind reader.

"I know all that," he said in reply to the inaudible comments. "Perhaps I should have said, 'You must unlearn eating.'"

The result was that the elongated Thespian went back to the fundamental methods of his pristine existence. With the dawn came the milk man, who left a large bottle of white liquid in the ice chest, where had once cooled beverages more inspiring. And with the contents of the large white bottle and two beaten raw eggs he had to content his once pampered, sometimes neglected stomach. Every two hours he swallowed milk and raw eggs, at the same time expressing sentiments it is not proper to print. For a month he lived thus, although he declared it was scarcely worth while, and the wonder was that he acquired, in spite of his dismal prognostications, a ripe apple hue in his cheeks, a spring in his steps, and a dozen pounds of quite unexpected flesh.

Then the doctor, being something of an epicure himself, relented and permitted the actor, not to discontinue his bottle and his eggs, but to add thereto one meal a day. The first week that meal, eaten at five in the evening, consisted of a squab on toast. The second the squab alternated with chicken. The third, when he talked of ices and Cammembert, he was permitted baked apples for dessert. But meanwhile Claud was shedding years and facial lines, and so acquiring the bonhommie of youth that the matinee girls gossipped about a new idol that walked from Forty-seventh Street to Thirty-eighth Street every evening at seven; and, at last, with twenty-two new pounds to his credit, he is proclaiming the beauty and charm of the simple digestive life.

And the while Mrs. Claud, emulating her husband, semi-fasting on a diet of boiled rice for two weeks, expects to grow as handsome as he some day.

It is known only by a few intimate friends of the family that one son of the late Joseph Jefferson—his "baby," Frank—has eschewed the stage and taken to Wall Street, where, like Mrs. Leslie Carter's big, handsome son, Dudley, he is learning banking. For I will be a banker and with the bankers stand, is his favorite roundelay, and he says quite frankly that there are enough Jeffersons on the stage without him. He is twenty years old, and lives with his mother in a pleasant uptown apartment.

In the clever farce, The Lucky Miss Dean, the role of a fortune seeker is played by a chap who, lacking some of the ease of stage accustomness, makes up the deficit with dramatic intelligence and rather more than his share of good looks. This is Frank Patton, who in private life is Frank Patton Bethune. From Philadelphia, whence he comes, have followed him many stories more or less verified. They are that he comes of blood so blue that the most purplish shade of the latest raspberry does not vie with it, that he is the nephew of Senator Don Cameron, and grandson of the late Simon Cameron, a Quaker State multimillionaire. He is said to have studied, as did Wilton Lackaye, for the priesthood. He wrote a short story or two and tried the life reportorial on Park Row, but amateur theatricals in Baltimore and Philadelphia drawing-rooms, and an essay or two on the stage of a theatre had made other vocations seem sordid and commonplace. He thinks that on the stage he has found his level, and a lot of girls who have seen The Lucky Miss Dean agree with him.

Self-confidence is a quality so necessary on Broadway that it is liable to overgrow into a self-sufficiency, and a complaisance that adds to the gayety of those who hear and see. One of the cases of overgrowth is located in a musical comedy that is drawing well near Forty-second Street. The victim, who is a new member of the cast, addressed himself to some fellow members:

"Just heard a compliment that shows that a fellow that has the stuff wins out," he said. "A man told me that they are calling me 'The Caruso of Broadway.'"

THE MATINEE GIRL.

SAVAGE GETS MADAME BUTTERFLY.

Henry W. Savage has secured the American right of Puccini's opera, Madame Butterfly, and will make the first production in English next fall. The opera is an elaboration of the dramatic version by David Belasco and John Luther Long of Mr. Long's story with the same title. The English translation of the opera has been made by R. H. Elkin.

NEW ZEALAND NOTES.

Death of Little Gulliver—Plans of Managers—Musical Productions.

(*Special Correspondence of The Mirror.*)

WELLINGTON, Jan. 15.

The Wellington season of the Knight-Jeffries Dramatic company was fairly successful from a financial standpoint, but the work done in some of the plays presented was only so-so. Several of the members seemed to be affected with a tired feeling.

Montgomery's Entertainers are now touring the South Island.

The Brough-Flemming Comedy company is meeting with excellent success at Her Majesty's Theatre, Auckland.

The Strand Farcical Comedy company did fairly well throughout New Zealand, notwithstanding the fact that some big jumps were made and that some "song and dance" towns were visited.

The Knight-Jeffries Dramatic company is at present playing an overland tour en route to Auckland.

The John F. Sheridan Musical Comedy company is at present playing a season at Dunedin. Business is reported good.

During Ben Fuller's recent visit to Australia he arranged with Harry Rickards to send one of his companies on a tour of the Fuller circuit. The tour started at Auckland, and so far has proved a great success financially. Le Roy, Talma and Bosco, magnicians, illusionists and coin manipulators, form the "star" turn.

It is rumored that owing to the number of magicians that have recently visited and that are at present touring New Zealand, the Great Thurston has canceled his dates and is going to India instead.

Czerny, the magician, who is touring New Zealand at present under the direction of William Anderson, did a good season in Wellington, and is at present touring the inland towns of the North Island with fair results.

The death occurred in Dunedin Hospital on Jan. 11 as the result of a complication of pleurisy and pneumonia of John Rumbelow, better known as "Little Gulliver," a member of the Sheridan company. He was a natural midget, twenty-nine years of age. His height was three feet four inches and his weight eighty-three pounds. "Little Gulliver" was a familiar figure in the streets of Melbourne, where his parents reside. The other members of the family are of normal stature. "Gulliver" was extremely fond of cycling and of course rode a diminutive machine, which attracted much notice. He appeared in several pantomimes in Australia and was with Mr. Sheridan's company in the pantomime Cinderella during the last visit to Wellington. "Gulliver" was a clever comedian. "Little Gulliver" was buried in the Southern Cemetery, Dunedin, on Jan. 15. The cortege was headed by the Citizens' Band, which played the "Dead March" in Saul. Nearly ten thousand persons followed the remains from the hospital to the cemetery, where a choral service was held. The solemn and impressive burial service was read by Mr. Torrance. All the members of the J. F. Sheridan and Fuller companies attended the funeral. A large number of wreaths and tributes were sent by his friends and co-workers. Among these were tributes from Heba Barlow, John F. Sheridan, Mr. Weierter, John Fuller, H. C. Campbell, Allan Hamilton, Mr. Grant and from other members of the company.

P. R. Dix commenced a season of promenade concerts at the Skating Rink on Boxing Night. The season lasted something like a fortnight and business throughout was "rotten."

The George Stephenson Musical Comedy company is at present appearing at the Theatre Royal, Christchurch. It opens at the Wellington Opera House on Saturday next for an eighteen nights' season. Bill Adams, the 'Ero of Waterloo, is to be the opening piece, which will be followed by revivals of The Skirt Dancer and The Rose of Riverina. Three pieces are now much of a repertoire for an eighteen nights' season, especially with two of them old 'uns.

Allan Hamilton has arranged for a tour of the Commonwealth and New Zealand of one of England's best society entertainers. He will not divulge the name of the artist, but I am creditably informed that the gentleman will be assisted by Lydia Yeamans Titus.

Fuller's Auckland house is dark at present. The firm opens again in the course of a few days.

Macdermott's pictures are at present being exhibited at the Wellington Opera House. Season, five nights.

William Anderson has arranged New Zealand tours for one of his dramatic combinations and his pantomime company. The panto. company will be eighty strong.

I suppose by the time this is in print you will have received a visit from Harold Ashton, who is at present on a tour of America and England in search of novelties for J. C. Williamson. Mr. Ashton is one of the most genial fellows in the profession and is sure to "make good" in your country.

The New Zealand admirers of Nellie Stewart are anxiously awaiting to hear how their popular idol has succeeded in San Francisco. For my own part, I am sure she has scored big. Her personality is exceedingly strong and is sure to help her along to the goal of success. She is supported by an excellent combination, all solid grafters and good at that.

It is rumored that the Knight-Jeffries Dramatic company will not fulfill its remaining Australian engagements, but will disband at the close of the Auckland season.

ANDREW SMART.

FUND FOR RUSSIAN PLAYERS.

A relief fund of $10,970 has been guaranteed for the company of Russian players, headed by Paul Orleneff and Mme. Nasimoff, and Daniel Frohman has consented to act as their manager until they become more firmly established. The company came to America practically as exiles from Russia, and ever since their arrival M. Orleneff has found the great difficulty in meeting expenses. About a month ago several prominent people discovered that the members of the company were on the verge of starvation. Special matinees at the Criterion Theatre were hurriedly arranged for them and about $5,000 cleared. This amount relieved their immediate distress, but was by no means sufficient to satisfy the debts incurred by M. Orleneff in trying to establish his theatre here.

A committee, composed of Owen Johnson, Charles Klein, Ernest Crosby, John Barry, Paul Hersog and Mrs. Frances Hellman, was formed to ask subscriptions, and the $10,970 was pledged in a short time, the guarantors being Andrew Carnegie, who is down for $1,000, as also are Edward Wasserman and Paul M. Herzog; Otto H. Kahn is down for $2,700; Isaac N. Seligman, $500; Jefferson Seligman, $500; Mrs. Henry Seligman, $500; Mrs. M. L. Schiff, $500; Miss Chandler, $50; William H. Bliss, $500; "A Friend," $50; Mrs. Samuel Untermyer, $500; Leo Arnstein, $100; Mrs. A. Lewisohn, $100; J. Pierpont Morgan, $500; Mrs. Charles Rindskopf, $100; S. Neustadt, $200; Eugene Meyer, $200; V. Everit Macy, $500; George Blumenthal, $200; Edward J. King, $20; William L. Cahn, $50; Benjamin Stern, $25; Mrs. L. S. Wolff, $25; William Saloman, $100; M. Grab, $50.

It is planned to present the company at the Berkeley Lyceum Theatre in a series of matinees, or perhaps evening performances, beginning about March 21. At present they are playing an engagement in Chicago, and are booked for two weeks in Boston, beginning on March 1.

SOTHERN AND MARLOWE FOR LONDON.

The Shuberts have made an arrangement by which E. H. Sothern and Julia Marlowe will exchange stages annually with Cyril Maude. Mr. Maude now occupies the Waldorf Theatre, London, under the same circumstances that Henry Miller does the Princess in New York. The Waldorf is managed by the Shuberts, but under the personal direction of Mr. Maude. By the new arrangement Mr. Maude will play in America under the Shuberts throughout the Autumn, while Mr. Sothern and Miss Marlowe will go to the Waldorf. Mr. Maude will probably appear at the Lyric, New York, in September.

JOSHUA HENRY.

On Monday morning, Feb. 12, Joshua Henry, for many years connected with the business department of THE MIRROR and subsequently with the managerial office of Harrison Grey Fiske, was stricken with paralysis while on the way from his home, 20 East 106th street, to his office at the Manhattan Theatre. He fell to the sidewalk and died almost instantly. Mr. Henry leaves a widow and four sons.

Joshua Henry was born in New York city in 1844 of a race for many generations prominent among the mercantile families of Manhattan. In 1862 he entered the firm of Bunker Brothers and Company, who ranked high in the petroleum trade, and for seven years had charge of the large branch office in Philadelphia, where he became one of the important figures on the oil exchange. At the end of this period he severed his connection with Bunker Brothers, forming a partnership with Eugene Pitou, a brother of Augustus Pitou, the well-known theatrical manager, and continuing in business as a Quaker City petroleum broker until he was practically driven out by the Standard Oil monopoly. He then went into the cotton business and the importation of foreign merchandise.

Mr. Henry's first experience at journalistic management was gained with Frank Leslie's newspaper publishing company, then one of the foremost corporations of its kind in the United States. After he had become thoroughly familiar with the system and intricacies of this new business he left Frank Leslie, the father, to become interested with one of the sons in the publication of *The Illustrated Sporting and Dramatic News*. So far as Mr. Henry's end of these publication enterprises was concerned they were always conducted with the utmost skill and ability.

In 1881 Mr. Henry left his semi-theatric publication to become business manager of THE DRAMATIC MIRROR for Harrison Grey Fiske, and no better proof of his ability can be offered than the fact that he was thereafter associated with Mr. Fiske up to the day of his sudden death, both on THE MIRROR and at the managerial office in the Manhattan Theatre. Mr. Henry was the business head of the paper during some of the most crucial periods in its existence, never failing to display resolute courage and consummate tact. At the office he was equally loved and respected. In 1902 he was transferred from THE MIRROR to the Manhattan Theatre, where he could be of more direct personal assistance to his old employer and friend.

The funeral was held on Wednesday, Feb. 14, at the late residence of the deceased and was largely attended by personal friends and relatives. The impressive Episcopal rites were observed, the Rev. Lafford A. N. Haughwout officiating, and at the conclusion the remains were taken to Kensico Cemetery for interment.

NEW ART THEATRE.

An illuminating statement has been issued with regard to the new theatre to be erected on the block bounded by Broadway, Central Park West, Sixty-second and Sixty-third Streets. Charles T. Barney, one of the founders, explained matters through the medium of the daily press.

In the first place, Mr. Barney made it clear that this is a new and independent enterprise, in no way connected with the Conried "National Theatre" scheme, published and discussed some weeks since. "No man has as yet been selected as manager for the new theatre," Mr. Barney is quoted as saying. "We propose to choose the best available man, and, whoever he is, he will be subject to the active direction and supervision of the board." He went on to explain that the institution would not be called "The National Theatre," as that name seemed to imply a national endowment, but that the purpose would, nevertheless, be to emulate the endowed theatres of Europe. On Tuesday and Thursday evenings there are to be productions of genuine "opera comique," and it is expected that these performances will contribute largely to the support of the regular dramatic stock company. The founders are convinced that their theatre will be easily self-supporting and decidedly profitable. "All net profits will be turned back into the treasury of the theatre for the creation of an endowment fund, a school of dramatic art, an actors' pension fund and similar uses in keeping with the altruistic purpose of the enterprise."

In conclusion Mr. Barney says:

"We trust this plan will be recognized as an honest attempt, giving every promise of fulfillment, to realize what in the past has been the aim of so many earnest and unselfish endeavors. We believe that we are entitled to receive and we have good reason to expect the cordial support of all who, like ourselves, desire to advance the cause of drama in this country.

"The names of the founders, with several gentlemen yet to be heard from, are John Jacob Astor, Charles T. Barney, Edmund L. Baylies, August Belmont, Paul D. Cravath, William B. Osgood Field, George J. Gould, Eliot Gregory, James H. Hyde, Otto H. Kahn, James Henry Smith, James Stillman, Robert B. Van Cortlandt, William K. Vanderbilt, Cornelius Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop."

ELINORE SISTERS.

The Elinore Sisters, Kate and May, whose pictures appear on the first page, have been prominent in the profession for a number of seasons. They began in vaudeville and were so successful that they were sent on the road by a prominent manager at the head of their own company in Mrs. Delaney of Newport. In this vehicle they won great favor in the popular-priced houses throughout the country. This season they were unable to procure a suitable play, and they are again pleasing the patrons of vaudeville in their sketch, which includes a very amusing monologue done by Kate and several well chosen songs rendered by her sister, who has a strong and well-cultivated voice. The Elinores are as popular in Great Britain as they are at home and have appeared at the leading music halls in London and the provinces with decided success.

MANSFIELD GOING TO PARIS.

Sarah Bernhardt has invited Richard Mansfield to a call engagement at her theatre in Paris. Mr. Mansfield will take his present company to Paris in the Spring of 1907, it is announced, with material for sixteen plays. He had other London and Paris invitations, but Madame Bernhardt's was the most flattering. She will arrange for his Parisian debut. Mansfield will act in French, as well as in English, and will probably adopt her suggestion that they act together in French classics and comedies, it is said.

AT THE THEATRES

To be reviewed next week:

THE TRIANGLE.....Manhattan
THE TITLE MART.....Madison Square
MASKERADE.....Irving Place
ABYSSINIA.....Majestic
LOVERS AND LUNATICS.....Metropolis
BEHIND THE MASK.....West End

Hudson—The Duel.

Play in three acts, by Henri Lavedan; translation by Louis N. Parker. Produced Feb. 12.

The Abbe Daniel.....Otis Skinner
Monseigneur Bolene.....Eben Plympton
Doctor Morey.....Guy Standing
Porter.....Carl Anthony
Hospital Attendant.....Walter F. Scott
Servant to the Bishop.....J. L. Carhart
Duchess de Chailles.....Fay Davis
Yvonne.....Sarah Padden

This play of Lavedan, now past its 100th performance in Paris, is a type of the "argumentative drama" as distinguished from the drama of action. Its plot is a conflict of ideas; in this case a fight between religion and science, and that the struggle takes place over a woman's happiness seems but an incident to the bigger theme the author had in mind. He has suggested the constant and inevitable warring of extremes of fanaticism; symbolizing, in his two main characters, conventional law and what may be termed natural law, each powerful and each good, but each untempered by knowledge of the others' right. It is a strong and, unrelieved by action, rather a heavy play. In construction it resembles the dramas of two decades ago. Narrative is used to explain past incident, and soliloquy—with a second person present, it is true, but none the less soliloquy—has a definite place in the unfolding of the plot. The final act is weak, affording too early a denouement and closing anti-climaxically.

The story of The Duel was told in THE MIRROR last Summer when the play had its Paris premiere. Briefly summarized, it is this: Dr. Morey, famous as an alienist, loves the Duchess de Chailles, wife of the Doctor's patient, a morphine-bound degenerate, whom the Duchess neither respects nor loves. The woman, mentally torn by her conventional fidelity to her husband and her unacknowledged love for the Doctor, tries to find relief in the confessional. By chance she applies to Abbe Daniel, the Doctor's priest brother, whom the Doctor pities with the intense pity of the fanatical atheist. The brothers discover each other's purpose, and the fight begins—on the one hand to secure eternal welfare for the woman and on the other to obtain her present happiness. Dragged both ways by the contending brothers, the woman begs the aid of an old bishop and asks for a home in the cloisters. The bishop, who has lived a long life and suffered martyrdom and who knows that the inconvenient husband is dying, shows her a greater duty in living in the world with the man who loves her. The priest, too, seeks the bishop's advice. He is beginning to fear that his interest in the woman is becoming other than churchly. He is shown that his zeal is augmented by a religious jealousy, if not an earthly love and that his fight is useless. The death of the husband is announced and the contest is ended. The priest gives the woman to the Doctor, and the brothers are reconciled.

There is much in the manner of Otis Skinner as Abbe Daniel to suggest the swashbuckler in a priest's gown. His free stride is impeded by his long skirts, his gestures confined in his black robe, his sword hilt converted into a cross, but the romantic actor is evident beneath the disguise. Nor is this said in disparagement of Mr. Skinner's work. The Abbe Daniel had been a roué in his youth, and with his orders he confessed to "liking steeples so that he could see the doves circling about them" and to "worshipping God like a pagan." There was something of the swagger of a strong young man and the instincts of a fighter under the dress of the character, effeminized though it was. The quality of Mr. Skinner's voice, particularly in the emotional scenes, is much to his advantage in the impersonation of the priest, though in the gentler lines there is a suggestion of affectation not altogether pleasant to hear. His smile, too, lacks sincerity and is more like the smile of hypocrisy than gentleness. The greatest fault to be found with his work is a certain staginess that exaggerates the free stride and virile gestures.

Guy Standing has played many parts this season, but in none has he appeared to such advantage as in the role of the atheist Dr. Morley. In this part there is a demand for an intense, positive masculinity tinged with a shade of cowardice. Mr. Standing supplies the first requisite naturally and is able to suggest the second so skilfully that sympathy does not once leave the character. In the scene with the priest at the close of the second act, after a long, bitter harangue over the soul of the woman, Mr. Standing's words seem to have explosive force, so vigorously do his speeches drive back the priest's arguments. Fay Davis, as the Duchess de Chailles, mars her good acting by most unpleasant, gasping enunciation, as though she were trying to express emotion by inhaling painfully. Perhaps it is due to a fault in breathing or to too close adherence to an old school of elocution. Anyway, her voice interferes very much with the enjoyment her acting might afford. Eben Plympton, in the role of the bishop, Monseigneur Bolene, shows again what a capable actor he is. The character of the bishop is not unlike some of the old men characters of Maeterlinck's plays—the old men who see clearly by experience and understand the doubts of others because they have known and conquered them. None of the other characters was of importance. All were uniformly well played.

The success of the play in America, if its success depends upon the acting and the literary quality of the drama itself, is reasonably assured. Whether American audiences will accept the weight of the idea and keep patience with the arguing opponents is harder to prophesy.

The Savoy—Mr. Hopkinson.

Farce in three acts, by R. C. Carton. Produced Feb. 12.

Duke of Braceborough.....H. Stephenson
Earl of Addleton.....Fred Lewis
Lord Gawthorpe.....Howard Sturge
Hon. Otho Dursingham.....Charles Crawford
Mr. Smethurst.....Hubert Druce
Parbury.....Lewis Fielder
Samuel Hopkinson.....Dallas Welford
Lady Thyra Eggleby.....Olive Temple
Eliza Dibbs.....Annie Hughes
Duchess of Braceborough.....Elinor Foster

Mr. Hopkinson is the bitterest kind of a satiric farce rendered laughable by the presence of the most ludicrous comedian ever imported from the British Isles. Taken seriously, it is as mordant a picture of the degenerate English "smart set" as has ever appeared on the stage. There is not a single attractive character in the entire play, and no man alive could definitely decide which one of the whole crew is the most utterly contemptible. The central character is an unmitigated cad, whose only virtue is a commonplace morality made to appear very ridiculous and quite insufficient to redeem his other petty characteristics. The titled gentlemen of the piece all possess just that amount of compunction which forbids them to seduce a woman of their own set until after she is married, and one or two of them frankly look forward to the time when Lady Thyra, having sold herself to the detestable little shrimp of a Hopkinson, will be "free game" in the social preserves. The Duke and Duchess make no secret of being unattached to one another and "interested" elsewhere; the Honorable Otho is openly trying to make cash capital out of his patronage of Hopkinson; the old Earl of Addleton, who demands that his daughter shall marry a man "without a past," is a merciless creditor with an unsavory history of his own; the man whom Lady Thyra marries, because at the eleventh hour she absolutely cannot endure the thought of "Hoppy," has figured in a divorce scandal and is not above extracting funds for carrying out his trick from the duped fiancé himself, and Eliza Dibbs, Hopkinson's sweetheart in his clerking days at Upper Tooting, is an accomplished blackmailer. Yet Hopkinson is so funny, so inexpressibly absurd, that one forgets or fails to notice the depravity of it all. If the part were performed by a less able comedian than Dallas Welford all the spices of Arabia could not disinfect the farce. Mr. Hopkinson, in short, is as dependent on the mirth-provoking appearance and personality of a single actor as Thomas' Earl of Pawtucket.

The plot is singularly uncomplex for farce, as we are accustomed to seeing it, either in American compositions or French adaptations. It is so nearly a character comedy that the one truly broad and farcical impersonation given by Fred Lewis of the Earl of Addleton seems a trifle out of place. Samuel Hopkinson was clerk and cashier in a small suburban store when a colonial uncle died, leaving him a tremendous fortune, which, carefully invested, brought an income of £150,000 per annum. Consequently he told the little milliner to whom he was engaged that she might "bunky doodle," which, translated into American, means "skidoo." He should have noted the Titian red of her hair and taken warning. The grasping Earl of Addleton had a mortgage on the Duke of Braceborough's castle which he promised to cancel on condition that the Duchess should marry his daughter, Lady Thyra, to a rich man without a past. The Honorable Otho Dursingham, who had contracted to introduce "Hoppy" into society, suggested that the mean little clerk, who was an utter fool in everything except the art of hanging onto his pence and shillings, should be handed over to Lady Thyra, and their betrothal was consequently arranged. On the day before the marriage Eliza Dibbs contrived to get herself engaged as Lady Thyra's maid, to travel with her on the honeymoon. The first time "Hoppy" caught sight of her he held his breath until he turned purple, but the only excuse he could muster for attempting to get rid of her was the old plea that she would be an extra expense. On the wedding day Lady Thyra married Lord Gawthorpe, as already mentioned, but not before Eliza has succeeded in blackmailing "Hoppy" and the Earl out of £5,000 apiece. When Hopkinson found that she had cashed the checks before either of them could stop payment he married her to get his own money back and beat His Grace.

The story gives no conception of Dallas Welford's acting, first as the timorous aspirant and later as the insufferable parvenu whose only sense of humor consisted of home-made acrostics. His meeting with his prospective father-in-law, a two-hundred-pound tyrant, still sick from the effects of a rough passage across the channel, was simply indescribable. The manner in which he kept polishing his patent leather shoes on his trousers, insisted on having everybody admire the diamond necklace he had bought for the wedding gift and forced the other parties to pay for the stamp on the marriage settlement kept the audience in an uproar of laughter. He was a squat little "bounder," incomparably ugly, who wore his clothes impossibly and whose doughlike face was decorated with what might be termed an incipient mustache. Dallas Welford has come to us as an unknown English actor, but if we ever permit him to return home—and, having discovered him, we ought to keep him for ourselves—he will reappear on the other side as a full-fledged star. Annie Hughes was excellent as the discerning Eliza. She had a species of scheming hauteur—humble hauteur, as it were—which explains how she once gave a creditable performance of Becky Sharp in England and which suited the character admirably. Mr. Stephenson was a good Duke, and Elinor Foster, the Duchess who had the good taste to keep up an affable speaking acquaintance with her husband, had such a charming personality that it was quite out of the question to think ill of her. Olive Temple did not have an exacting role as Lady Thyra, but she played it in a delightful, matter-of-fact manner which made her sudden change of base wholly convincing. Charles Crawford made a splendid type of the youthfully sophisticated social pilot, and Hubert Druce was a capital old lawyer in the last act. Lewis Fielder was a more realistic servant than the average stage butler and most conservatively aristocratic. Howard Sturge was acceptable in the part of Lord Gawthorpe, and Fred Lewis, though somewhat too farcical, made fairly good capital out of a rather difficult impersonation. If all the second companies managers bring to American were as competent as this particular organization the first companies could remain in dear old London and never be missed.

Garrick—Gallops.

Play in four acts, by David Gray. Produced Feb. 12.

Jack Heminway.....Charles Richman
Randolph Gordon.....W. L. Abingdon
Charlie Galloway.....William Ingersoll
Bishop Cunningham.....George Holland
Captain Palgrave.....Brandon Hurst
Willie Colfax.....Hall McAllister
Johnnie Dashwood.....George Probert
Jenkins.....William F. Hawtrey
Williams.....Alfred Hudson
Mrs. Charlie Galloway.....Grace Kimball
Mrs. Innis.....Grace Filkins
Nell Colfax.....Frances Starr

The recently organized Garrick Theatre company made its first appearance last week in a four-act horsey comedy-drama, by David Gray, who built the play around several of his own short stories of the Meadowbrook Hunt Club set on Long Island. The play is a good stock property, possessing no particular originality, either in story or incident. The dialogue is generally bright, sometimes almost brilliant, and the plot unfolds without effort. Consistently good acting may help to make the piece popular with theatregoers who like best a straightforward story that does not demand thought.

Mistaken identity is the basis for whatever complications are offered. Jack Heminway, a visitor among the Meadowbrook folk, is mistaken for his cousin, a noted steeplechase rider. It is not his fault that the mistake is made, but because of a little fiction indulged in by Mrs. Innis, who has a habit of telling exaggerated untruths. Heminway is welcomed as an addition to the club and a possible feature of the race, and on the day of his arrival is given a notoriously vicious horse, the Parson, to ride. The horse runs away, jumps an impossible wall and lands Heminway in the garden of a girl he met in Italy the year before. This second meeting with the girl, Nell Colfax, increases the love he felt for her at their chance meeting abroad, and, appreciating the joke of his being taken for his famous cousin, and possibly to appear better in her eyes, he keeps up the pretense of being a horseman. His rival, Randolph Gordon, a cad who would not be permitted, outside a play, to have speaking acquaintance with gentlemen, arouses Heminway's anger and makes the young visitor vow to ride in the Steeplechase and ride the Parson, at that, in spite of the fact that he lost his "nerve" years before. He is saved from riding the Parson, however, by Nell, who offers her own horse for his use. On the day of the race Gordon tries to bribe the Colfax head groom to "dope" Nell's horse and, failing in this, arranges for a spill at the last jump, so that he may accuse Heminway of a foul. The race is run and witnessed from a drag by the women and non-riders. The spill occurs as arranged by the cad, who suffers a broken collar bone for his pains, but causes Heminway to lose the race. Heminway is accused of causing the foul, but the accident was witnessed by the groom, Jenkins, who tells the story when he has an opportunity, clears Heminway of the charge and brands Gordon and his crony, Captain Palgrave, as liars and cheats. Heminway wins the girl and receives the cup—the prize of the race—because he would have gained the other contest had it not been for the accident.

Horse talk abounds in every act and it becomes a matter of wonder whether the Meadowbrook people have no other thoughts in life. The race scene is cleverly managed, reminding one of the Suburban and, to less extent, of Checkers. In the last act, the hunt ball, a live horse is introduced as "leader of the cotillion."

Charles Richman plays Heminway cleverly, but is rather too heavy to be thought of as a steeplechase rider. His story of how he lost his nerve as a horseman is skilfully told with a proper degree of modesty—he is the hero of his own story—yet with sufficient emotion to make it interesting. Throughout the play he gives an impression of surety and, while he does not rise far above the usual type of higher grade stock actors, he is less inclined to be stagey than most of them.

Frances Starr plays the ingenue role of Nell Colfax with charm of manner and evident ability. Grace Kimball as Mrs. Galloway, at whose house most of the incidents occur, is thoroughly at home in the part, making a graceful hostess and illustrating the kind of horsey woman who would not be a bore to those who love horses less. Grace Filkins in the character of Mrs. Innis also has a role that suits her. Much of the comedy of the part depends upon the manner of speaking the lines and there are very few of the "points" of her speeches lost. W. L. Abington makes Gordon a little too much of a cad. He should have a few more of the external indications of a gentleman to be accepted in the set. His part resembles so closely that of the conventional villain that he is hardly to be blamed for playing it conventionally. William Ingersoll makes the supplementary character of Charlie Galloway sufficiently vital to bring it into prominent place. George Holland plays the silly, unworldly Bishop Cunningham capitally. Brandon Hurst is successful in the role of Captain Palgrave, the second villain, a sort of half veterinary and half betting connoisseur. George Probert is satisfactory as Johnnie Dashwood, and William F. Hautrey as Jenkins and Alfred Hudson as Williams fill well two good character roles.

The early performances of the play were badly marred by too rapid playing. On the opening night most of the bright dialogue of the first act lost its value by being recited at galloping speed.

Princess—The Bishop.

Comedy in three acts, by John Oliver Hobbes and Murray Carson. Produced Feb. 12.

Ambrose.....William H. Thompson
Francis Hericourt.....Thomas H. Ince
Monsignor Campden.....Louis Bishop Hall
Mrs. Hericourt.....Carrie Lee Stoyle
Barbara Arreton.....Fay Wallace
Brother Hilary.....M. Alexander
Housemaid at the Chateau de Rance.....Genevieve Du Berry
Musician.....Anton Fredenberg
The Duchess of Quenten.....Drina De Wolfe

This comedy of The Bishop, after its London success, was first produced in America at the Manhattan Theatre on March 2, 1903, under the title of The Bishop's Move. The play has been revamped and condensed, yet it remains practically the same composition, remarkably artistic and almost as remarkably lacking in dramatic fiber. William H. Thompson, in the leading role, is the only member of the original cast whose name appears in the current presentation, but as he is two-thirds of the representation in himself the performance does not seem materially to have altered, unless it be that this most genial and human of American character actors is playing with even more consummate unction than on the previous occasion.

The plot consists of a single situation which develops gradually and ends placidly, without any splash or upheaval of emotion. The only serious difficulty in the whole story is that the ingenue and the fascinating woman of the world cannot both of them marry a very ordinary sort of young fellow who literally has their dual admiration thrust upon him and manages to make a selection only by the aid of his uncle, Bishop Ambrose of Rance.

To dwell in detail upon the performance of Mr. Thompson would merely be to exhaust the dictionary of its complimentary phrases. He certainly did about the most thoroughly artistic acting seen in New York this season. The lines are splendid and the delicacy of feeling is extraordinary, but it seems as if the same dear ecclesiastical philosopher might have been placed in more absorbing situations. No man ever studied the world with a more appreciative shrewdness from the seclusion of a cloister. Thomas H. Ince as Francis was a disappointing juvenile, crude in his methods and unattractive in personality. Drina De Wolfe has been making great strides recently; she never was seen more advantageously than in the role of the scornfully enchanting Duchess of Quenten. Fay Wallace was charming as the naive little Miss Barbara. Carrie Stoyle was effective as the mother of that "handsome boy," and Louis Hall made a good Monsignor Campden. Three other characters were courteously named on the programme. The most important of these, M. Alexander, who appeared as Brother Hilary, did not make a churchly or favorable impression.

FOR LOVE'S SWEET SAKE.

Sandford Morgan.....William H. Thompson
James Morgan.....Thomas H. Ince
John Martin.....M. Alexander
Mercury.....Nicholas Carroll

The Bishop was preceded by a curtain-raiser for which Clay M. Greene is sponsor—a somewhat unusual one-act piece of violent action and insufficient motivation. Sandford Morgan, a banker, returned home after five years abroad, during which he had recovered his lost health, to find his son James grown up to man's estate. By the way in which he was welcomed he guessed that something had gone wrong, and the boy was ultimately obliged to confess that a warrant was out for his arrest on a charge of forgery. The father produced a revolver, suggesting that they should both kill themselves to preserve the family honor—although suicide is not generally regarded as an especially honorable exit from mortality—and James had difficulty in wresting the weapon from his parent's determined grasp. While the old gentleman vehemently swore that his son was a coward as well as a scoundrel James had still more difficulty in explaining that he was only shielding the real thief, because the offender was married to a certain girl who would have been his own wife but for a foolish quarrel and because the young wife, being on the verge of motherhood, would be unable to endure the shock of a disclosure. The father demurred at this self-sacrifice. When a telegram arrived saying that the child had been born and the mother was dangerously ill the old fellow melted. He drew his son close, exclaiming, "Jim, you are a bigger man than I am!"

If the critic may be allowed to employ a hackneyed phrase, this curtain-raiser was "a whole drama in itself." The situation has been so telescoped, so condensed, as to be unconvincing. A tremendous emotion is fairly hurled at the audience with a doubtful motive to sustain the stress. As to the acting, Mr. Thompson did not attain his customary success as the banker whose whole love and ambition was centered on his son. It is possible that he would have been more tragically real had Thomas Ince shown more evidence of his supposed heroic manhood. M. Alexander did a commendable valet, being obviously more at home than in the part of Brother Hilary, and Nicholas Carrol gave a splendidly lifelike messenger boy.

Herald Square—George Washington, Jr.

American Musical Play, in three acts, written and composed by George M. Cohan. Produced Feb. 12.

James Belgrave.....Jerry J. Cohan
William Hopkins.....Eugene O'Rourke
Lord Rothburt.....Cleveland Nicholson
George Belgrave.....George M. Cohan
Eaton Ham.....Harry Montgomery
Superintendent Dodge / Bellboy.....Frank McNish, Jr.
McFadden.....Joseph Leslie
Hotel Clerk.....John Kauffman
Page.....Walter Olcott
Colonel Greene.....Earl C. Stanley
Colonel Browne.....William Leyle
Colonel Pincus.....John Willard
Colonel Williams.....Joseph Levers
Porter.....Lee Myers
Drums.....Samuel Avedon
Mrs. Stebbins.....Helen F. Cohan
Hon. Evelyn Rothburt.....Truly Shattuck
Telephone Operator.....Margie Rhodes
Dolly Johnson.....Ethel Levey

During the past two seasons the Herald Square Theatre seems to have been haunted by a hoodoo, so far as serious dramatic attempts have been concerned; but this evil spirit willingly yields to the influence of some brands of musical comedy, such as The Rollicking Girl and George Cohan's latest, George Washington, Jr. Precisely why these Cohan concoctions are so popular with the New York public is a mystery the critic has never succeeded in solving to his personal satisfaction. They are clean; they are spirited; they are inspired with a variety of slang patriotism, which may not be the less sincere because it is not of superior elevation. Yet, after the last argument has been summarized, they must be classed, so to speak, as high grade second-grade productions. Perhaps the true secret of Mr. Cohan's unprecedented success, his permanent fame for mere theatrical hits, consists of his admirable stagecraft. In the art of presenting musical comedy Mr. Cohan is apparently without a peer.

In Little Johnny Jones the "Yankee Doodle Boy" was made to shine resplendent by comparison with his English cousins, and in George Washington, Jr., though the scenes are strictly American, the same contrast is sedulously preserved. "America for the Americans" might be the author's motto. George Belgrave, the only son of a plutocratic senator from Rhode Island, has fallen desperately in love with the niece of his father's great political enemy, a Southern senator by the name of William Hopkins, who is endeavoring to purge the national legislature of bribery and corruption. Senator Belgrave, feeling that the United States is getting "too hot for him," is planning to go abroad and buy his way into British society by paying off the debts of Lord Rothburt and marrying his son to the Hon. Evelyn, daughter of said English aristocrat. George refuses, repudiates his father's Anglomania, and, declaring he will have a name of his own that shall be truly American, thenceforth calls himself "George Washington, Jr." True to the detective element which was so useful in Little Johnny Jones, it develops that Lord Rothburt and his supposed daughter are respectively a press agent and magazine writer, employed by Hopkins for the purpose of exhibiting the "cheap" Americanism of his rival. Before the bogus Englishman can get a written statement from Belgrave, George Washington, Jr., learns that the real Lord Rothburt has arrived in New York and, in the slang phrase appropriate in this instance, "puts his father wise." The elder Belgrave, now having the laugh on Hopkins, sets out to prove himself the best American of them all, thus effecting a reconciliation with George. Senator Hopkins, who likes George personally, but objects to his marrying Dolly, both because he is a Northerner and because he is the son of Belgrave, has jokingly promised to sanction the ceremony whenever George shall have had a statue erected in his honor. Belgrave, Sr., erects said statue in the front yard of his residence at Pawtucket, R. I., the young people are married and old Hopkins keeps his word the more readily since he is himself now betrothed to Belgrave's widowed sister. This is the plot. The music is as typical of George Cohan as the indescribable gait which he uses on the stage and equally a part of his vivacious stock in trade. The only piece of stage business suggesting any other production now playing in the city was at the conclusion of the first act, the scene of which is laid at Mount Vernon. The girls appeared at the windows of the old house, singing with an effect not altogether unlike the famous chorus of The Earl and the Girl.

In the cast there were four Cohans—George, Jerry J., Helen F. and Ethel Levey—appearing as George Washington, Jr., Senator Belgrave, Mrs. Stebbins, Belgrave's sister, and the fascinating Dolly. There is really nothing to say about George, the family genius, except that he ...ed with his customary "snap" and seemed to be in better physical trim than of old. Jerry, the father, was the same competent and fastidious comedian; Helen, the mother, made an attractive widow, so attractive that one might imagine Jerry to be disconcerted thereby; and Ethel Levey acted with her usual complacent self-assurance. She has ability, but unquestionably she has her husband to thank for a prominence she would never have achieved single handed. Eugene O'Rourke as William Hopkins was nearly identical with his previous character of The Unknown, contributing as large a proportion of the fun as in the previous comedy; Cleveland Nicholson was very "smooth" as the bogus Lord; and Truly Shattuck, the Hon. Evelyn, was thoroughly humorous in her assumed stolidity. Harry Montgomery made a secondary hit as the ubiquitous old negro from Alexandria; Frank McNish made a better impression as the bell-boy than as the superintendent; John Kauffman and Jos. Leslie did well in their small parts of hotel clerk and tourist. The rest of the cast was employed to "fill in." In concluding, it should be noted that, with two successful pieces to his credit this season, Cohan seems fully to have established his theory of the melodramatic musical comedy. If any of the songs are to have a popular vogue they will probably be The Wedding of the Blue and Gray and The Grand Old Rag.

Empire—Student Matinee.

Senior members of the American Academy of Dramatic Arts gave their sixth matinee at the Empire Theatre on Thursday, Jan. 15, presenting two plays, a one-act drama and a four-act comedy. Many professionals speak disparagingly of the school, for no better reason than that the teachers cannot graduate accomplished performers after two brief terms of training, but if these same old actors had sufficient patience to note the progress of individual scholars and the professional atmosphere that begins to appear toward the end of the season they would be convinced that the instruction has not been entirely wasted. In fact, the characterization and assurance exhibited was surprising.

The cast of The Fool's Folly, the curtain-raiser, by Oliver White, included the following pupils:

Falatia.....George K. Rolands
Vashek.....John Lee Buckley
Princess Ozra.....Mariposa Leigh

This play, which somehow appeared verbose as one listened to the performance, actually contained a mass of material, most of it having been jammed into the last few minutes of action. Though theatric in tendency, the points had distinct dramatic force, the pity of it being that they were not always so arranged as to be clearly appreciated by the audience. A certain Princess Ozra—which name reminds one of a lady made famous by Anthony Hope—had a lover, as royal maidens will, by the name of Vashek, albeit she was betrothed to a prince whom she had never seen, but who had recently conquered the city. Ozra was to receive her betrothed alone and at midnight; in the meantime she prepared a repast for her lover, who appeared, lost his appetite and declared that he would slay the regal intruder. Vashek's presence had been discovered by Falatia, the wise fool, also enamored of the Princess—as even jesters at times will be—but he had consented to hold his peace for the bribe of a rose from the Princess' hair. After Vashek had retired to the balcony in a murderous mood the Fool, proving himself to be a past master of philosophic subtleties, in very complex language offered to guarantee the safety of the Prince in return for a single kiss, which kiss consisted of pressing his lips to Ozra's white hand. Then, having compelled the admiration of the Princess by sheer force of his personality, he boldly declared that he was himself the Prince in disguise. A short love scene was interrupted by the re-entrance of Vashek, who, having overheard, slew his supposed rival. In dying, the tragic Fool admitted his deception.

George K. Rolands gave an interesting and forcible impersonation of the philosophic jester, a much better presentation than one has a right to expect from a comparatively inexperienced performer. He looked the part, he felt the part, and, to a considerable extent, he portrayed the emotion. John Lee Buckley did better than in any of his previous romantic attempts, but his work still lacks dominant masculinity. Mariposa Leigh, the Princess of the plot, was uneven, now rising to considerable force and again seeming to lose her grip. Some of her scenes with the Fool were well acted.

In the cast of Friends of Youth, a four-act

(Continued on page 17.)

IN OTHER CITIES.

SAN FRANCISCO.

The Karl Heinrich of Mr. Waldron at the Alcazar 5-12 was the best rendition of the role we have had. Mr. Waldron has youth in his favor, and his simple, unaffected manner in the first act was delightful. In the last act his work was sympathetic. Miss Evelyn made the best Kathie the Alcazar has had; she put the real spirit into the role and made it a clever bit of work. Mr. Maher was inimitable as Dr. Juttner. Mr. Osbourne did Kellerman to perfection. Lee Baker's Lutz was extremely well done. As the young leader of the student band Ernest Glendinning was well cast. The singing of the students was a feature. The stage effects and scenery were remarkable. Next week, The Alma Mater.

Woodland at the Columbia 5-12 has done a good two weeks' business. Harry Bulger is the star and the other members of the co. do fairly well. The costuming is beautiful. Next week, The County Chairman.

'Way Down East at the Grand Opera House 5-12 repeated its two weeks' success of last season. The players were very good and the production very creditable. On Sunday and Saturday it was necessary to take out the orchestra to accommodate the crowds. Next week, West's Minstrels.

Reisenauer, the pianist, made a fine impression in three concerts 7-10 at Lyric Hall.

At the Majestic 5-12 Nellie Stewart and George Musgrove's Players are filling the house in Sweet Nell of Old Drury. This is the third week, and the fourth and last will undoubtedly be the largest. Miss Stewart has taken the town by storm and her delightful acting is commented upon everywhere in theatrical circles. The players are all good. Gadski will be heard in two matinee and one evening song recitals at this theatre Feb. 19, 21, 24.

George E. Lask is again managing the stage at the Tivoli 5-12 and his presentation is a commendable one. The pretty, tuneful and spectacular opera was given with an unusual dash. All the favorites were in the cast and the first appearance of Cecelia Rhoda, Leonora Kerwin, and Louise Brownell created quite a popular stir. George Kunkel as the Marquis, Arthur Cunningham as Fairfax, Webb as the Chinaman, Miss Brownell as the French maid, Miss Rhoda as Mimosa-Sap, and Miss Kirwin as Molly all received a great deal of applause for their fine work. The chorus was in good form and the costuming was picturesque. Next week, the second week of The Geisha and The Isle of Spice.

At the California 5-14 The Burlesquers drew big crowds and the people of the co. did some clever vaudeville turns.

At the Alhambra 5-12 melodrama has given away to comedy. The Runaway Match, a very clever piece by Mark E. Swan. Mr. Mayall and Miss Ehlers were the runaway couple and made many complications, which were most amusing and entertaining. Mr. Shumer and Mr. Webster had good roles and amused the large sized audiences. Next week an elaborate production of The Black Crook.

OSCAR SIDNEY FRANK.

NEW ORLEANS.

Sousa's Band was the attraction at the Tulane Theatre for two performances 11, and a fair attendance was in evidence at both. The soloists are: Leo Zimmerman, trombonist; Jeannette Powers, violinist, and Elizabeth Schiller, soprano, all of whom are above the average in ability.

John Drew, supported by an excellent co., appeared before a large audience at the Tulane Theatre 12-17 in De Lancey. The Heir to the Hoorah 18-24.

Thomas Brulatour's excellent co. of singers at the French Opera House presented Hamlet 13. La Navarise, with Jeanne Foedor as Anita, will be the bill 14. Madame Foedor is pleasantly remembered as the most successful soprano that has graced the boards of the French Opera House in recent years, and her appearance this season will be the occasion for a most delightful musical evening and enthusiastic reception.

The Baldwin-Melville Stock co. at the Lyric Theatre presented Barbara Freitchie 11-17. Thais Magrane, in the title-role, appeared to advantage, and her emotional scenes were given with considerable effectiveness. Theodore Gamble as the Captain did the heroic role well, and L. O. Hart was an intelligent Mr. Freitchie. Gus A. Forbes, the new juvenile man of the co., was pleasing in a lover's part, and the rest of the co. contributed its usual ability. Why Girls Leave Home 18-24.

Charles H. Fourton's Stock co. at the Grand Opera House presented Captain Letterblair 11-17. The play has never before been seen here, and in justice it must be said that the efforts of the co. left nothing to be desired. Lester Lonergan, in the title-role, was at his best, and seems to show to advantage in comedy. Laura Nelson Hall as the sweetheart added another to her many successes. Edwin Howard, Frank Sylvester, Mortimer Snow, and Louis Morrison were prominent in the cast. Mistress Nell 18-24.

At the Crescent Theatre a fair co. presented Fantasma 11-17. Fred Hanlon assumes the greater part of the comedy work successfully, and seems to excel in pantomime, and the support back of him was satisfactory. Mrs. Wiere 18-24.

Brown's In Town, presented by a fair co., was the bill at the Elysium Theatre 12-17. Hugh Fay played the principal part intelligently. Perreuchi-Gypsene co. 18-24.

At the Greenwall Theatre M. M. Theise's co. presented Wine, Woman and Song 11-17. The usual array of attractive girls in handsome costumes and a quantity of brilliant scenery are in evidence. Several of the vaudeville features are above the ordinary, and the olio discloses Bonita with her Cuban and African midgets, who made a distinct hit. The attendance was very good. Rubie's Knickerbockers 18-24.

A movement is on foot at New Roads, La., headed by J. P. Gosserand, chief deputy in the sheriff's office, looking to the building of a $20,000 fire proof Opera House at that point.

J. MARSHALL QUINTERO.

LOUISVILLE.

Babes in Toyland played a return engagement at Macauley's, 14-16, to excellent business. McIntyre & Heath, in The Ham Tree, will finish the week, supported by a very large co. The Land of Nod comes 19.

Eugenia Blair made a distinct hit at the New Masonic week of 12, appearing in East Lynne and as Nancy Sykes in a revival of Oliver Twist. The co. is a good one and the business attracted was large. The Four Mortons are underlined for 19.

The familiar melodrama, The Ninety and Nine, was the attraction at the Avenue week commencing 11, drawing large patronage. The Queen of the Highbinders comes 18.

David Bispham will be heard at a song recital at the Woman's Club, 17. The advance sale has been good.

One of the most notable events of the season will be the appearance of Bernhardt, 19, in Camille at the matinee and La Sorciere at night. She will appear at Hopkin's Theatre under special arrangement with the Hopkins Amusement co. There is absolute certainty that the house will be crowded to the doors at both performances.

Tom Eck, who recently appeared at Hopkins with a bicycle loop-the-loop act, talked most entertainingly to a representative of one of the Louisville papers relative to early cycling days in this city. The old gentleman made the statement that he made his professional start in Louisville and was proud of the fact. Lillian Check, who was associated with Mr. Eck, is a physically attractive young woman, who appears in a most daring act.

Agnes Lee Stockdale, the Louisville girl who is to enter vaudeville, makes her debut at Keith's, in New York. Her specialty will be songs, a la Yvette Guilbert.

Plans relative to making Douglas Park an open air place of summer amusement have taken definite shape. It is expected that work will commence on the ground and buildings that will be erected at an early date. While not positively stated, it is believed the place will be under the managerial charge of Jas. B. Camp.

Karl Schmidt, leader of the Philharmonic Orchestra and formerly musical director at the old Auditorium under the late Daniel Quilp, is endeavoring to establish a permanent orchestra for Louisville that will compare with similar organizations in other cities. He is encouraged to make the attempt, using the present Philharmonic Orchestra as a nucleus, by advice given by Walter Damrosch upon the occasion of a recent visit here. Director Schmidt is a man of profound musical learning and has had wide experience, having been a member at different times of the Theodore Thomas, Seidl and Damrosch orchestras.

The Louisville Lodge of Elks, No. 8, will give an entertainment in May at Macauley's, the proceeds to be devoted to charity. They will render Weber & Fields' well-known Fiddle-Dee-Dee. Local talent will have place in the cast, but the piece will be staged by a professional who will come from the East.

CHARLES D. CLARKE.

KANSAS CITY.

The Yankee Consul and Checkers were rival attractions 11-17 at the Willis Wood and Grand, respectively. Neither play had been seen here before, but both were well known by reputation and their coming was looked forward to with much interest. That they should make their appearance at the same time was quite a coincidence. Vera Michelena, who plays Bonita, and Harry Short, who assumes Raymond Hitchcock's old role of Abijah Boone, were featured in the production and both were more than well received. The Wizard of Oz 18-21. Kyrie Bellew in Raffles 25-24.

Checkers at the Grand packed the house nightly and was also an emphatic hit. Hans Robert, who has the title-role this season, is a conscientious actor of more than ordinary ability. The production was well staged. Yorke and Adams in Bankers and Brokers 18-24.

Quincy Adams Sawyer held the boards at the Auditorium the week of 11-17, playing to very satisfactory business. Walter A. Williams has the title-role and makes the young lawyer from Boston a most interesting character. Lucy Milliken plays the part of Alice Pettingill with a quiet reserve that proved very effective and won her much praise. Other characters of the play were in capable hands and the staging of the production is kept up to its original standard. Erroll Dunbar in Sherlock Holmes 18-24.

The Burglar's Daughter was the rather tragic name of a new melodrama seen at the Gillies 11-17, and Manager Brigham's patrons proved their interest by packing the house full at the two opening performances. Lured from Home 18-24.

The People's Theatre in Kansas City, Kan., discontinued vaudeville with the close of the week of 4, opening with the Fulton Stock company 11 in Lost Paradise. The company will probably fill out the season at the People's, presenting a change of bill each week. Principal parts were well played by Jess B. Fulton, Enid May Jackson, Ivy Bowman, Ainsworth Arnold, Erville Anderson, Cecil Williams, and Lola T. Davis. The play was well staged.

Interest in the Bernhardt engagement in Convention Hall 28 is gaining steadily and the race for choice of play, which will be decided by popular vote, lies pretty evenly between The Sorceress, La Tosca, and Camille, with the newer play slightly in the lead.

Madame Gadski spent several days resting in Kansas City this week en route to Denver, where she will appear in concert soon.

Harry Beresford's engagement at the Grand 4-10 proved the old axiom that "old friends are best," or we might at least say the most popular, for the theatre was simply packed to the limit at each performance with admirers who had laughed at him in the days when he was a member of the old Woodward Stock company. His wife (Emma Dunn) appeared in several specialties, and the Beresford baby was introduced at the matinees and needless to say both scored heavily. Miss Dunn was also one of the most popular members of the Woodward co., and her appearance was the immediate signal for storms of applause.

D. KEEDY CAMPBELL.

LOS ANGELES.

On Monday, 5, Modjeska opened a three nights' engagement at the Mason Opera House, and on this particular evening she was tendered a grand reception by the local order of the Knights of Columbus. The entire house had been sold to the society, and they in turn had decorated the foyer until it looked like one solid mass of roses, a veritable rose garden. Madame Modjeska had chosen Macbeth for this eventful performance, and directly after the noted sleep walking scene Modjeska was tendered a tremendous ovation, and pretty girls showered the stage with red and white roses. On behalf of the Knights of Columbus Joseph Scott made a very touching speech complimentary to the departing actress, saying among other things that "Modjeska's departure was like the sudden going down of a California sun, brilliant, beautiful and leaving a twilight that would soon merge into an evening of moonlit splendor"; to all of which she replied in an emotional little speech of thanks. Mary Stuart and Much Ado About Nothing were the other two plays, both of which were admirably done. Florence Roberts in The Strength of the Weak 15-17.

At the Burbank Northern Lights was offered 4-10 to splendid houses for the week. The Man from Mexico will follow.

At the Grand Ben Hendricks put in his appearance once more with his dialect piece, Ole Olsen, and, as usual, the Swede proved an immense attraction. Mr. Hendricks sang several songs, which pleased. Princess of Patches next week.

The Telephone Girl was the bill at the Hotchkiss Theatre 4-10, and was fairly well done. Bernice Holmes, well known to Los Angeles audiences, made her appearance with the co., and Lyman Wheeler, the new tenor, shared honors. Both of these new arrivals have excellent voices, and are splendid additions to the co. The Rounders will follow.

At Belasco's The Girl With the Green Eyes 5-11, and advertised for 12-17 is The Little Princess, which they claim they have the rights to, although Mr. Morosco claims the very same thing, and has enjoined them from offering it to their patrons. Monday will determine each others' rights, as the Belasco forces have been cited to appear in court to show why an injunction should not be granted.

Booked to appear at Simpson's Auditorium are Alfred Reisenauer, the eminent pianist, 15, and Madame Johanna Gadski 27.

DON W. CARLTON.

TORONTO.

Wilton Lackaye presented The Pit before a fair house at the Princess Feb. 12. Trilby was revived before light houses 14. Mr. Lackaye making a marked impression by his portrayal of Svengali. Edna May in The Catch of the Season 19. Richard Mansfield in The Merchant of Venice 22. Richard III 23. Beau Brummel and Don Carlos 24.

Charles E. Grapewin and Anna Chace in It's Up to You, John Henry, amused large audience at the Grand 12. Sultan of Sulu 19.

Young Buffalo, King of the Wild West, was presented to enthusiastic houses at the Majestic 12. Great Jewel Robbery 19.

Ambrose J. Small, for five years leasee and manager of the Grand Opera House, has purchased the site and theatre from the Manning estate, paying $75,000 cash and giving a mortgage for $125,000. Before it became a popular price house many famous players appeared at the Grand in the seventies, eighties and nineties.

Ben Greet was the guest of the Toronto Press Club at the King Edward Hotel 9. In his address he referred to the various projects for a national theatre, an institution of which he is a warm advocate, and deprecated the tendency of United States critics to be flippant at the expense of players. Mr. Greet announced that he intended to produce all of Shakespeare's actable plays—thirty-two in all. Mr. Greet's Toronto engagement, which was highly successful from a monetary standpoint, is the first of a series to be played in London, Kingston, Ottawa, and other Ontario university towns.

William C. Devan, a former actor, who has been interesting local capital for the erection of an independent theatre, states that Wilton Lackaye is willing to head a high class Summer stock co. when the theatre is completed.

Massey Music Hall has been given over this week to the concerts of the Mendelssohn Choir, in association with the Pittsburgh Orchestra, 13, 14 and 17. The subscribers exhausted the seat plan for each concert and so the poor public got none. The choir has attained a reputation extending far beyond Toronto, and goes by special train 22 to Buffalo, where it last year created a furore. An invitation to visit New York this year has been declined, but Emil Paur, conductor of the Pittsburgh Orchestra, states that next year a concert will be given by the choir in the metropolis.

J. ALEX. McNEIL.

JERSEY CITY.

Howard Hall in The Millionaire Detective was the attraction at the Academy 12-17 to large patronage. The star has previously appeared during all his engagements in this city at the Bijou Theatre and it was a surprise to the Academy of Music patrons to see Mr. Hall at this house. A Wife's Secret 19-24. The Show Girl 26-March 3.

In Old Kentucky at the Bijou Theatre did a fine business 12-17. The old play is as potent as ever and the co. gives the best of satisfaction. The Woodlawn Wangdoodles Brass Band is still one of the principal features. Marion Shirley is the Madge and she is clever. Charles K. French is still playing the part of the old negro servant, Hap Ward in The Grafters 19-24. At the World's Mercy 26-March 3.

Louis Dittmar, orchestra leader at the Bijou Theatre, has recovered from a recent surgical operation and is once more beating time for his musicians. Mr. Dittmar is arranging the music for the Elks' Minstrels, now rehearsing at New Brunswick, N. J.

Business-Manager Henry A. Smith, of the Bijou Theatre, has taken up a residence in this city.

S. V. Poli, of New Haven, has been in town for a few days in reference to his new house here. The building inspector has been his companion about town. The new house is to be ready by Sept. 1.

The Theatrical Pleasure Club, composed of attaches of the Academy, Bijou, and Bon Ton theatres, had one of the most successful balls of the season 12. It was well attended and the occasion was one of pleasure.

Manager Frank E. Henderson, of the Academy of Music, has recovered from his recent sickness and is back at his desk again.

The Elks will benefit April 28. They will have a theatre party at the Bijou 20, as a compliment to John W. Holmes and Lucy Daly, of the Grafters co. A social and supper will follow the show at the lodge rooms.

Manager A. H. Schiller, of the Park Theatre, Bayonne, which opens for the Summer in May, has secured a site and will give the theatregoers of Bayonne a legitimate house next season.

WALTER C. SMITH.

INDIANAPOLIS.

Simple Simon Simple played to a small house at English's 8. It was hardly up to the standard of the house, but here, where musical comedy has such a hold on the theatregoers, everything goes, and the comedy was fairly well received. Jessie Bradbury's pleasing contralto was a feature in several songs. Andrew Mack's engagement at the same house 9, 10 was canceled on account of the illness of the star. McIntyre and Heath in The Ham Tree opened the week, giving three performances 13, 14. Roselle Knott in When Knighthood Was in Flower 16, 17. Calve 19. Just Out of College 21, 22.

The Beauty Doctor, seen here last year, pleased large houses at the Park 5-10. Black Patti's Troubadors, headed by Sissieretta Jones and John Rucker, the comedian, played to good business at the Park 12-14, attracting many of the colored people of the city. Queen of the Highbinders 15-17. Rose Melville in Sis Hopkins 19-24.

The People's Concert Association announces the engagement for the fifth concert of the series, March 12, of the Steindel Trio, composed of Bruno Steindel, 'cellist; Fritz Itte, violinist; Mrs. Steindel, pianist, with Irene Armstrong Funk, soprano. The success of these concerts is phenomenal, and surpasses even the expectations of the promoters. The concerts have been a financial success, and the money left over and above the expenses will be used for still greater attractions the coming months of March and April. The officers are: President, C. N. Kendall, superintendent of the public school; vice-president, G. A. Schnull; secretary, Mrs. J. T. Eaglesfield, and business-manager, R. Boone McKee.

Lillian Richards, a member of the chorus of The Gingerbread Man co., who has been ill with pneumonia at St. Vincent's Hospital since the engagement of the co. here two weeks ago, was able to leave for her home at Pawtucket, R. I., 14, to attend the funeral of her father. She received much kindness and was aided financially by the professional people playing at the different theatres this week.

PEARL KIRKWOOD.

SALT LAKE CITY.

At the Salt Lake Theatre Alberta Gallatin pleased large audiences 6, 7 with Cousin Kate. Miss Gallatin gives the part a delightful reading, but has a tendency to overseriousness and intensity. The co. is fair. Lewis Morrison gave us a farewell taste of the hereafter with all his youthful fire, presenting Faust 9, 10 to fair business. Considering the years that have turned his hair from black to silver since he first essayed the part of Mephisto, Mr. Morrison gave a fine performance. Ines Forman made a very satisfactory Marguerite and Franklyn Angus was good in the part of Faust. Beauty and the Beast 12-14. Modjeska 15-17.

At the Grand Frederick Moore and his co. gave his version of Faust 4-7, pleasing good houses. Co. fair for popular priced houses. Pearl Ethier, a Utah girl and sister of Alphonse Ethier, gave a pleasing rendition of Marguerite. Last half of week was for "laughing purposes only" and Hooligan's Troubles filled the bill. Billy A. Ward as Happy Hooligan is very funny and never becomes tiresome. Charles Rosentiel introduces a sensational bicycle riding act which never fails to score. Grace Aylesworth, Marie Wolf, and the Glidea Sisters were popular in various specialties. My Wife's Family 11-14.

The Alcazar Beauties have made merry at the Lyric, drawing good houses and giving excellent satisfaction. W. B. Watson's Burlesquers opened 10, making a good impression. The specialties were unusually good.

A suit has been entered against the management of the Lyric and John Cort for the sum of $1,999 by a woman who claims the sum as damages. During the run of the Jolly Girls co. one of the girls kicks her slipper into the audience. On this occasion it struck the woman on the head, driving a hairpin into the skull, where it had to be removed by a surgeon.

There is nothing in the report that the Bon Ton Theatre would be sold out. Manager J. H. Young now has seven such houses in various towns and has no possible idea of selling out.

C. R. JOHNSON.

DETROIT.

The Virginian came to the Detroit Opera House for a week's engagement 12 and proved admirable from every standpoint. It is one of the best things this theatre has disclosed during the present season and is filling houses at each performance. Richard Mansfield at this theatre 19-21 in Don Carlos, Richard III, and Beau Brummel. The Jeffersons in The Rivals 22-24.

Elsie Fay is the particular shining light in The Belle of Avenue A current at the Lyceum Theatre 11-17. Miss Fay's reputation here as a favorite is well established and she has a host of admirers in this city. Nat Wills in The Duke of Duluth follows here for week 18.

Barney Gilmore's return in A Rocky Road to Dublin at the Whitney Theatre 11 was welcomed by a huge audience, which is the usual state of affairs at this prosperous playhouse. Why Girls Leave Home will occupy this stage for week of 18.

A revival of the ever popular The Two Orphans is offered week 11-17 by the Livingstone Stock co. at the Lafayette Theatre. New scenery and costumes have been provided and the play was well acted. Colette Power was the blind sister, and she acted it with a sweetness and sincerity that was very appealing. Miss Carter was good as Henriette. Jennie Carlef was the widow Frochard and she handled it excellently. Rodney Ranous was Chevalier de Vaudray; Frank Readick, Jacques Frochard; F. H. Livingstone, Pierre Frochard. Milly Freeman did admirable as Marianne and Countess de Linieres. Andrew Waldron was very humorous as the valet. Clyde Benson was the Minister of Police, and other lesser lights were George F. Bird, Emma Griffin, Frank Rogers, Martin Strandera, Aggie Angie, May Beaumont, and Robert Preston. The attendance at this house is constantly on the increase, the Sunday afternoon and evening performances being especially popular. Sapho next billing here.

A. FRANCIS.

NEWARK.

Bertha Kalich, who came to the Empire 12-17, presenting Monna Vanna, was greeted by a large and appreciative audience that was delighted with her fine aand artistic acting. Madame Kalich's enactment of the role of Giovanni was excellent and held the interest of the audience every moment that she was on the stage. She was surrounded by a company of merit, and given excellent support by Henry Kolker (who is an old favorite here) in the role of Guido, and Henry B. Stanford as Prinzivalle. Frederick Perry and Leonard Shepherd also did excellent work in their parts. The piece was splendidly staged. Week 19-24 Cyril Scott in The Prince Chap.

At the Newark Theatre 12-17 good sized audiences are finding The Lightning Conductor an enjoyable production. Herbert Kelcey and Effie Shannon are assisted by several players of ability, the principal dispenser of laughs being John Bunny. Week 19-24 Blanche Walsh in The Woman in the Case.

A Wife's Secret at the Columbia 12-17 is proving popular with the patrons of this house. Large audiences are witnessing each performance. The company is capable and the play entertaining. Week 19-24 After Midnight.

Secret Service Sam, which came to Blaney's 12 for the week, gave Charles T. Aldrich an opportunity to do some good stage detective work. The house was crowded to the doors. Week 19-24 No Mother to Guide Her.

It is announced that Arthur Rubinstein is engaged to give a recital in the Empire Theatre on Tuesday afternoon, 20.

The Board of Directors of the German Hospital here have arranged two benefit concerts to be given at Krueger Auditorium. They have been able to secure the celebrated prima donna, Madame Emma Eames, and her company for 26, and Miss Marie Hall, the renowned English violinist, and Sig. G. Campanari, the baritone, for 27.

JOSEPH R. HARRISON.

MONTREAL.

Henrietta Crosman opened at His Majesty's 12 in As You Like It to medium business. Miss Crosman made a thoroughly charming Rosalind and won the hearts of her audience at once. The play was well staged. Pittsburgh Orchestra 19, 20. Education of Mr. Pipp 26-March 3.

Peggy from Paris proved a drawing card at the Academy 12-17. The co. is a good one and the chorus large and shapely. Julia West as Peggy and Alice Farrel as Lutie did clever work. Arthur Deagon and Eva Bennett both scored in the comedy roles, and Olivette Haynes did some good character work. The whole performance was an enjoyable one. It's Up to You, John Henry, 19-24.

At the Francais How Baxter Butted In drew good houses. The play is a melodrama on somewhat conventional lines, but brightly written and interpreted by a clever co. Young Buffalo 19-24.

L'Espionne, by Victorien Sardou, an interesting drama, was the bill at the Nouveautes. It gives some fine opportunities both for emotional and comedy acting, and these were made the most of by the clever co., Madame Ducange and MM. Lefrancais and Duval being the chief scorers.

Le Chevalier de Blanche Rose, an interesting romantic drama of the time of Louis XV, is the bill at the National. Madame Adrienne Dericourt made her debut at this theatre in the leading female role and scored a hit.

The California Extravaganza co. give a good performance at the Royal. Tom Coyne and Frank Vack do some good comedy work, the chorus sings well and the girls are pretty.

The Bijou still continues to supply a good vaudeville programme. The Revue C'est Correct is on for another week.

W. A. TREMAYNE.

OMAHA.

Paul Gilmore in the romantic play Captain Debonnaire was seen at the Boyd 9, 10 and made an excellent impression. He responded to a curtain call at the close of the realistic duel scene by an unusually clever speech that was one of the gems of the play. Wizard of Oz 11-15 opened to a magnificent house; in fact, it was the largest Sunday audience of the season. Montgomery and Stone proved more popular than ever, the girls were bright and vivacious, and the scenic effects were wonderful. The Old Homestead 18-17. The Clansman 18-21.

At the Krug The Lighthouse by the Sea was given adequate presentation to two good sized audiences 6, 7, and the scenic effects were excellent. Sherlock Holmes 8-10 was also well received. Erroll Dunbar carries the title-role and does it well. The support was fair. Uncle Josh Spruceby 11, 12 opened to two capacity houses and sent them all home well satisfied. Local Manager Breed announces The Home Seekers 13, 14. Slaves of the Mine 15-17. Lewis Morrison's Faust 18-21. Burglar's Daughter 22. Pretty Peggy 23, 24.

The Woodward Stock co. is making a hit week of 11 in Sedley Brown's Indian drama, Iroquois; in fact, the piece is proving so popular that it may be put on the road. As usual, the house was packed. Week of 18 Men and Women.

Camille has been selected for the Bernhardt engagement at the Auditorium 27.

J. R. RINGWALT.

COLUMBUS.

St. Valentine's week in Columbus theatrical circles will go down on the records as thus far the worst week in the present season, in point of attendance. Business at all of the theatres was poor—surely not on account of the attractions, since they have been, if anything, above the usual. Wright Lorimer played in The Shepherd King, at the Great Southern, and although his co., production and, lastly, his own acting in the title part were far above reproach, half houses were his only consolation.

Rose Taply, the new leading woman at the Empire, made a decidedly favorable impression on her opening week and in the part of Bet, in A Romance of the Golden West, she was just what was needed, and her thoroughly tomboyish interpretation was much enjoyed. Special mention should be made of the careful work of Frank Camp, William Demming and George Lessey in the more important parts. Captain Barrington is the bill for the week of the 19th.

At the Grand, The Woman in the Case opened 14 to fair business at the matinee, and gives every indication of making good. Hope Latham and Albert Brown in the principal parts were thorough and gave evidence of a complete understanding of their difficult parts.

Gertrude Earle, of the Milwaukee Stock co., is visiting in the city for a few days as the guest of Freda Lasche of the Empire Stock co.

JOSEPH R. HAGUR.

PORTLAND, ORE.

The Marquam Grand did a tremendous business during an engagement of five performances of Savage's English Grand Opera co. 5-7, with two matinees. Tannhauser 5, with Gertrude Rennyson cast as Elizabeth and Francis Maclennan as Tannhauser; Tuesday matinee, Rigoletto; Tuesday night, La Boheme, by many considered the best performance of the series, with Joseph Sheehan cast as Rudolph and Gertrude Rennyson as Mimi; Wednesday matinee, Lohengrin, with William Wegener in the name part and Gertrude Rennyson as Elsa, and Wednesday evening, Faust, with Joseph Sheehan as Faust and Martha Miner in the role of Marguerite. The County Chairman finished out the week at this house. Next week at the Marquam Nance O'Neil 12-14 and Charles B. Hanford to follow 15-17.

At the Empire Theatre the Pollard Opera co. has filled the house every night 4-11, presenting The Belle of New York and The Runaway Girl. Next week at this house they will present The Geisha, A Gaiety Girl, and An American Millionaire.

At the Baker Theatre Miner's Americans Burlesque co. has been drawing the usual number of patrons of this class of amusement 4-10. They will be followed by the Yankee Doodle Girls 11-18.

An Honest Workman has been the bill at the Lyric 4-11, to be followed 12 by Our Girls for the usual week's run.

JOHN F. LOGAN.

SEATTLE.

The County Chairman, well remembered as one of the most pleasing attractions of last season, opened to a full house at the Grand Opera House 4 and drew large audiences for the other performances 5-7. Theodore Babcock, who now plays the leading part, scored a marked success in it, and all of the rest of the co. and the production were entirely satisfactory. The Savage English Grand Opera co. opened a week's engagement 8 in Tannhauser. The audience was probably the most fashionable and cultured that has assembled here for several seasons. Rigoletto was the bill 9, Lohengrin at the matinee 10, and Faust 10 (evening). All of these operas were well rendered and gave much satisfaction to very large audiences. A large advance sale assures large audiences for the rest of the engagement 11-14, Nance O'Neil 15-17, Charles B. Hanford 18-20, Woodland 22-24.

The Yankee Doodle Girls opened to a packed house at the Seattle 4-10 and business continued good throughout the week. Patrons were pleased with the attraction. The Baltimore Beauties 11-17. The High School Girls 18-24.

Hooligan in New York had a week of good business at the Third Avenue 4-10, after an opening performance to capacity. The attraction pleased. The Little Church Around the Corner 11-17. Human Hearts 18-24.

RODNEY D. WHITE.

BUFFALO.

Bernhardt appeared at the Lyceum Theatre for three performances 12-13 to capacity houses, which will undoubtedly be the dramatic event of the season.

The College Widow made things merry at the Star 12-14. Lawrance D'Orsay offered The Embassy Ball at the Star 15-17, and was supported by an adequate company.

Nat M. Wills appeared in The Duke of Duluth at the Teck week 12 and deserved much better patronage.

For His Brother's Crime was at the Academy week 12.

David Kessler and Madame Lipkin and the Thalia Theatre company of New York city packed the Lyceum 15-16, offering God, Man and Devil. Both stars, company and play were well received.

Boston Symphony Orchestra, with Edythe Walker, mezzo-soprano soloist, at Convention Hall 19.

Forrest Robinson and Marion Barney, both members of The Embassy Ball company, received an ovation 15, as they have a host of friends here, having been identified with stock company.

Edna Conroy, a Buffalo girl, is a member of The College Widow company and was entertained on several occasions during her stay here.

P. T. O'CONNOR.

PROVIDENCE.

At the Shubert 8-10 Paula Edwardes and her capable co. appeared in Princess Beggar to large houses. Coming attractions at the Shubert include the Rubinstein Concert co. 19, Thalia Theatre co. 20, 21, and Jeff De Angelis Opera co. in Fantana 22-24.

How Hearts Are Broken was put on at the Empire 12-17 to large houses. More to Be Pitied than Scorned 19-24.

The Arion Club concert, which was postponed a short time ago, will be held at Infantry Hall March 7. Bessie Abbott and Emilio Gogorza will have solo parts in the work to be presented.

Manager Charles Lovenberg, of Keith's, is very busy arranging for the coming stock co. season. The leading man is to be announced soon.

Manager Elwood F. Bostwick, of the Shubert, has the distinction of being the first manager to get the Boston Cadets to give a performance outside of Boston. The Cadets have never "wandered from their own fireside," but Manager Bostwick has made arrangements for the organization to appear at the Shubert on the afternoon and evening of March 3. They will present their latest musical comedy, Miss Pocahontas.

HOWARD C. RIPLEY.

CLEVELAND.

The past theatrical week has been one of the most notable this season, with Richard Mansfield in repertoire at the Euclid Avenue Opera House and Mrs. Fiske with her admirable co. in Leah Kleshna, at the Colonial Theatre, both playing to crowded houses at advanced prices. It has demonstrated that Cleveland can support two first-class houses.

Wright Lorimer, in The Shepherd King, at the Euclid Avenue Opera House, 19-24.

Vaughan Glaser at Colonial Theatre, 19-24.

George Sidney, in Busy Izzy's Vacation, was the attraction at the Lyceum Theatre, 12-17. Black Crook, 19-24.

Fighting Fate was the bill at the Cleveland Theatre, 12-17. Custer's Last Fight, 19-24.

Harrison Grey Fiske was in the city 12-19 directing the rehearsing of a new play in which his talented star, Bertha Kalich, will be seen before the close of the season.

WM. CRASTON.

TOLEDO.

At the Valentine The Prince of Pilsen drew fair house 12. The opera shows signs of wear and outside of the splendid male chorus, which has always been a feature of this performance, there was not much to recommend the production. In direct opposition to the above was the presentation, under the same management, of The Sho-Gun 13. Everything was neat and new, and the comedians infused a lot of local hits into their work, which took well. Henshaw is as clever and graceful as ever, and Leary plays a close second. Business good. Olga Nethersole packed the house 14, 15 to hear Sapho and Camille.

At Burt's Fighting Fate 8-10 and Custer's Last Fight 12-14 pleased the usual crowds.

At the Lyceum Hi Henry's Minstrels gave a very

creditable show 8-10. Black Crook was the bill 12-14 and proved to be a very good attraction.
C. M. EDSON.

SPRINGFIELD, MASS.

Quincy Adams Sawyer tried a solid week at the Court Square and the experiment turned out remarkably well. The three matinees were well attended. The co. was not very strong, but presented the comedy effectively. Coming are Battling Nelson's Vaudeville co. Feb. 12. Francis Wilson in The Mountain Climber 13. The Trapeoso Trail 14, 15. Abraham Lincoln 21, 22. The Title Mart, the new Winston Churchill play, booked for 16, 17, canceled. The New Gilmore had The Gypsy Girl, with Dolly Kemper, 5-7, and Hal Reid's old reliable Human Hearts 8-10.

Clara Sexton, a local choir singer, who has been studying grand opera in Italy, made a hit at her premiere in the title-role of Lucia de Lammermoor at Bergonia, the Italian papers received here speaking very highly of her conception of the part.
EDWIN DWIGHT.

DENVER.

The Yankee Consul was the Broadway attraction 4-10. Harry Short was very successful as Abijah Boose. Vera Michelena made a pretty Bonita, but was painfully mechanical. Mae Botti was delightful as Papinta. Alice Hosmer as Donna Theresa was vastly amusing. Parsifal 12-17.

The Beauty and the Beast played to good business at the Tabor. West and Vokes 11-17. Paul Gilmore 18-24.

A Gentleman Burglar is the Curtis offering and the Alcazar Beauties the Empire's for the week of 12.

A brilliant audience will doubtless attend the Gadski concert Friday night, 16, at the Trinity Church.
MARY ALKIRE BELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—THE BIJOU (M. L. Semon, mgr.): Hanlan Brothers' Fantasma 5-10 pleased big business. Lottie Williams in My Tomboy Girl 12-17.——JEFFERSON (R. L. Douglass, mgr.): Adelaide Thurston in The Triumph of Betty 5 pleased big house. Otis B. Thayer in Sweet Clover, with matinee, 6; small business. Olga, Countess von Hatzfeldt, in The Little Duchess 7; good house. Chauncey Olcott in Edmund Burke 8; satisfaction to S. R. O. Humpty Dumpty 12-17.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): The Eternal City 5; very good business. Brown's in Town 6; small business. The Little Duchess 8 pleased large house. Chauncey Olcott in Edmund Burke 9 delighted packed house. The Heir to the Hoorah 16.——BIJOU (O. A. Neal, mgr.): Lottie Williams in My Tom Boy Girl 8-10 greatly pleased very large business. Sousa's Band 9, matinee; very warm welcome by crowded house. The Britt-Nelson pictures 12-17.

TALLADEGA.—ELKS' THEATRE (Charles G. Cooper, mgr.): Reno and Alvord Surprise co. 12; fair audience and co. East Lynne 13 pleased good audience.——CHAMBERS' OPERA HOUSE (Joe S. Chambers, mgr.): Sweet Clover 7; good performance; large audience. The Donnelly and Hatfield's Minstrels 8; large and well pleased audience.

MOBILE.—THEATRE (I. Tannenbaum, mgr.): Ina Lehr Stock co. 5-9 presented Jack's Sweetheart, East Lynne, His Lordship, Western Girl, and My Wife's Family; business good; performances pleasing. Chauncey Olcott in Edmund Burke 10; heavy business; pleased.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): Donnelly and Hatfield's Minstrels 9 played big business; pleased.

SELMA.—ACADEMY (Long and Rees, mgrs.): Brown's in Town 7; poor co. and house. Sousa's Band 9 delighted full house. Albert Taylor co. 16, 17.

TROY.—FOLMAR'S (Frank P. Folmar, mgr.): Olga Von Haixfeldt in The Little Duchess 14. The Rajah of Bhong 22.

SHEFFIELD.—MYERS' OPERA HOUSE (Thomas P. Littlejohn, lessee): East Lynne 10; fair business and performance.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): Rip Van Winkle 5; poor performance to light business. Creston Clarke 6; good performance to fair business. Hans and Nix 7; poor, to light business. Madame Gadski 10 pleased good house. At the Old Cross Roads 14. Maid and the Mummy 16. Harry Beresford 17. Hooligan's Troubles 19. Human Slave 20. Yankee Consul 21. Wizard of Oz 22. The Street Singer 23. Mildred Holland 24. Sousa's Band 26. Chauncey Olcott 27. Beggar Prince 28. Player Maid March 1. Robin Hood 2. Heir to the Hoorah 5. Eva Tanguay 6. Down by the Sea 10.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): Hans and Nix 1 pleased house. Chaperons 2 to capacity; pleased. When We Were Twenty-one 3; good house; pleased. An Orphan's Prayer 7; very small house; fair. The Woman Hater (Harry Beresford) 12. Jewel-Kelly Stock co. week 19. What Women Do 28.

PINE BLUFF.—ELKS' THEATRE (James M. Drake, lessee and mgr.): Creston Clarke in Monsieur Beaucaire 5; satisfactory to big business. Harry Beresford 15.——ITEM: Nell McEwen, leading woman of the Creston Clarke co., being a local girl, was loudly encored.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Hans and Nix 6 disappointed a large audience. Rip Van Winkle 7 failed to appear. At the Old Cross Roads 12. Shadows on the Hearth 13. The Maid and the Mummy 15. Harry Beresford 16. Mildred Holland 23. Sousa's Band 25.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Nance O'Neill 5-12 delighted fair business. Woodland 12, 13.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players in How Baxter Butted In 5-12 pleased good business. By Right of Sword 12-18.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Watson's Extravaganza co. 5; fair, to good business. Woodland 15. Florence Roberts 22. Beauty and the Beast 28.——UNIQUE (C. W. Morganstern, mgr.): Man of Mystery 9-11; fair business.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Madame Modjeska in Mary Stuart and Macbeth Jan. 29, 30 pleased very good houses.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Hooligan's Troubles 6 to fair business; performance good. Alberta Gallatin in Cousin Kate 10.——AUDITORIUM (J. B. Boyer, mgr.): My Wife's Family 9 to good business; good performance and co. Passion Play (benefit St. Joseph's Church) 23.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Florence Roberts in The Strength of the Weak 5 pleased a very fair house; co. strong and good performance given. West and Vokes 10; received fair patronage; show of the usual knock around variety, but seemed to please the upper houses. Cousin Kate 19, local 23. Old Homestead 24 and Modjeska 26.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Modjeska in Mary Stuart 10. Florence Roberts in The Strength of the Weak 12. A Jolly American Tramp 13.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Florence Roberts in The Strength of the Weak 7; fine; pleased good business. Richards and Pringle's Georgia Minstrels 10; capacity.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Premiere of Mr. Hopkinson 7; large and discriminating gathering enjoyed R. C. Carton's clever comedy. Dallas Welford made pronounced hit. Capital co. throughout. Otis Skinner (first performance) in Lavender to distinguished audiences 9, 10. Mr. Skinner, most happily cast, did some of the best work of his career. Guy Standing close to the star in honor score. H. C. Barnabee to fair business 14. Clover-dell has some tuneful numbers and witty lines, but the co. are sadly in need of vigorous rehearsing, and a little ginger injected into the book, music and cast would help materially. The Trapeoso Trail, with strong cast, 16. Digby Bell 17. Fantana 19, 20. Arthur Rubinstein 21. May Irwin 22. Benjamin Chapin in Lincoln 23. Francis Wilson 24. William Brady's Red Skin (premiere) 26. Maxine Elliott 27, 28. Ethel Barrymore March 1. Blanche Walsh 3.——NEW HAVEN (G. B. Bunnell, mgr.; H. Wilkes, res. mgr.): Queen of White Slaves to large box office receipts 12-14. Gay New York, with Dan Please, to S. R. O. 15-17; excellent co. I. O. U. 19-21. Volunteer Organist 22-24. The Crown of Thorns 26-28. More To Be Pitied Than Scorned March 1-3.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Camille week 12-17 to S. R. O. Miss Shipman made an interesting Camille.——ITEMS: James K. Hackett, Frank McKee, and Charles Hopman came up for premiere of Mr. Hopkinson 8.—Sam Hardy, this season with The Awakening of Mr. Pipp, spent 17, 18 with his parents here.—J. H. Wilkes, treasurer of the Hyperion during Mr. Bunnell's management, has been made resident manager of the New Haven, taking W. H. Van Buren's place. Mr. Van Buren going to New York.—The first Derschet Lodge Concert will be given at New Haven Theatre 18.—W. L. Rowland, the popular manager of the Hyperion, is delighted with the splendid box-office receipts last month, and says the outlook for a prosperous season is very bright.
JANE MARLIN.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Title Mart made its initial bow here 8, and received the indorsement of a good sized and critical audience. Three extremely large and fashionable audiences enjoyed the performance of Clarice 9, 10, the latest comedy of William Gillette, in which he appears to good advantage. The details and stage settings were complete and elaborate. William Gillette was raised in this city, and still has a home here. The ever strong drawing card, 'Way Down East, is drawing big houses week of 12. Fine weather has been the rule all winter, until Press Agent Kirk landed here two weeks ago, heralding his attraction with its realistic snowstorm and it has been blizzard weather ever since. Lincoln will open 19. Francis Wilson 22. May Irwin 24.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): Piney Ridge 8-10, with its strong dramatic and pathetic scenes of life in the Tennessee Mountains was well portrayed by a well balanced co. to good patronage. The Golden Crook 12-14; a mingle of comedy, ballet and spectacular; scenery cleverly put on with an olio of vaudeville acts attracted large audiences that were most liberal in applause. A Crown of Thorns 15-17.
A. D. DUMONT.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, mgr.): William Gillette in Clarice 8. The Gypsy Girl 9, 10. In Gay New York (return) repeated earlier success and gave good entertainment to full houses 12. The Holy City 13, 14 was voted a strong production, free from sacrilege and impressive in its story. Little Lord Fauntleroy 15. Queen of the White Slaves 16, 17. A Crown of Thorns 19, 20. May Irwin 21. Kolb and Dill in I. O. U. 22-24. More to Be Pitied Than Scorned 27. Blanche Walsh 28. Funny Mr. Dooley March 2, 3.——ITEM: The local press announces ground breaking on an uptown main street corner for a new theatre of whose completion W. H. Isham claims to be assured. Local capital is being sought for the project, which has twice before been advanced.
W. P. HOPKINS.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): The Gypsy Girl 8 satisfied good business. The Title Mart 10; fair business; pleased. Perkins Stock co. 12-17 opened to packed house; excellent co. Plays: The Christian, The Belle of Richmond, Camille, The Factory Girl, Queen of the Highbinders, A Parisian Princess, The Fatal Wedding, Leah the Forsaken, In Honor Bound, and Secret Service Sam. Hospital Fair (local) 19-24.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): The Title Mart 7; splendid, to a fair sized house. Earle C. Timmons opened week 12, presenting A Lion's Heart creditably to a large house. Other plays: American Girl, The Vendetta, A Study in Scarlet, Dr. Jekyll and Mr. Hyde, On the Frontier, and Rip Van Winkle. Digby Bell in The Education of Mr. Pipp 19. Francis Wilson 21.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Cosgrove Stock 5-10 closed to good patronage. The Title Mart 15 canceled. Holy City 17. James Kennedy 19-24.——MAJESTIC (H. H. Jennings, mgr.): The Two Sisters 9 gave universal satisfaction; good business. Edison's pictures 11; large business. Edward Harrigan in Old Lavender 22, 23. Klark-Urban Stock co. 26-March 3.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): William Hopkinson, with Dallas Welford and Katy Hughes, made a pronounced hit 8, 9. James Kennedy Repertoire co. 12-17; excellent co. to good business all week. Eagles' night 8. Zephra (Y. M. C. A., local) 20, 22, 23. James Kyrle MacCurdy 24. Stetson's U. T. C. March 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Fraser Comedy co. 10 pleased good house. Klark-Urban Repertoire co. 12-17; S. R. O. business, opening with His Silent Partner, Her Mad Marriage, Across the Desert, Cowslip Farm, Rip Van Winkle; strong specialties. Fantana 21. Edward Harrigan 24.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Little Mart attracted a fair sized audience 9. The Two Sisters 10; two performance, to good business. A Crown of Thorns 14 pleased. Queen of the White Slaves 15. Digby Bell in The Education of Mr. Pipp 16. Little Lord Fauntleroy 17. Talma Club Minstrels (local) 19, 20.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Gay New York 14; good, to big business. Cloverdell 16. At Piney Ridge 17.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Gay New York 13; S. R. O. Barnabee Opera co. in Cloverdale 15.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Little Lord Fauntleroy 16.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): The School Girl 8; fair house. Howe's pictures 10; fair business. The Walls of Jericho 12; good house. A Madcap Princess 15. Running for Office 16. The Mayor of Tokio 17. Daughter of the Revolution 19. Under Southern Skies 21.——LYCEUM (Daniel Humphries, mgr.): The King of the Opium Ring 8-10; fair houses. Kersands' Minstrels 12-14; good houses. The House of Mystery 15-17. The Millionaire Detective 19-21. From Rags to Riches 22-24. A Race for Life 26-28.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): The Little Duchess 9, 10; three performances to good business; well pleased audiences. Perucchi-Gyssene Stock co. 12-17. Fantasma Opera co, 19. The Rajah of Bhong Opera co. 24.

GEORGIA.

MACON.—GRAND (E. M. Horine, mgr.): Si Plunkard 5 pleased. Chauncey Olcott in Edmund Burke 6; satisfied fair house. Sousa's Band 7; fine performance and house. John Drew in De Lancey 9; excellent performance; crowded house. Adelaide Thurston in The Triumph of Betty 12. The Heir of the Hoorah 13. The Eternal City 14. Professor Napoleon (local) 16, 17.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): Sousa's Band 8 to large and delighted audience. Adelaide Thurston 10 pleased large audience. Olga Von Hatzfeldt in The Little Duchess 17. Spangles 19. Nancy Brown 23. Mrs. Wiggs March 5. McIntyre and Heath in The Ham Tree 6.

AUGUSTA.—GRAND (William Schweigert, mgr.): The Heir to the Hoorah 7; excellent co.; delighted a crowded house. The Rajah of Bhong 9; fair performance and medium sized audience. The Eternal City 12, 13; good attraction to fair business. The Little Duchess 28.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Jane Kennark in The Eternal City 8; fair business and performance. The Heir to the Hoorah 9, 10; big business; highly pleasing. The Rajah of Bhong 14. Adelaide Thurston 16.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Y. C. Aley in Cinderella 9; good business; pleased. Rajah of Bhong 15. Little Duchess 20. Local Lyceum 21. A Convict's Daughter 24.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Si Plunkard 9; pleasing to good business. Shadows of Sin 13. Not Like Other Girls 17.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Dr. Jekyll and Mr. Hyde 7; good house; well pleased; return 13. Yon Yonson 8; good house; co. not as good as in former years. The Roscian Comic Opera co. 9, 10, in The Mikado, Bohemian Girl, and Chimes of Normandy; pleased big houses. Hooligan in New York March 2. The Black Crook 5 canceled. Paul Gilmore 7. Human Hearts 9. West's Minstrels 12. Alberta Gallatin 13.——EMPIRE and STAR (Sturges, mgr.): Big business.——ORPHEUM (Lock, mgr.): People turned away.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Louis James in Virginius 5; excellent, to good business. Charles B. Hanford in Othello 10; excellent co.; capacity. Du Barry March 2. Piff! Paff! Pouf! 9.——ITEM: The Maid and the Mummy canceled.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Yon Yonson 7 to good business. Stetson's U. T. C. 10, matinee and night, to good houses. Roscian Comic Opera co. 11-13.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Dr. Jekyll and Mr. Hyde 8; good house and performance.

ILLINOIS.

BLOOMINGTON.—GRAND (Fred Wolkau, Jr., mgr.): Andrew Mack in The Way to Kenmare booked 6, but shortly after the arrival of the co. Mr. Mack was suddenly taken ill; no performance was given; all of his bookings for the week were canceled, and he remained in this city till 9, when he left for Chicago. Jane Dore's engagement 10 was also canceled on account of illness. Primrose's Minstrels 12. Land of Nod (return) 14. Babes in Toyland 15. The Flints 19 and week.——CASTLE (Gillingham Brothers, mgrs.): Week 12 vaudeville to fair business.——ITEM: William Sterling Battis, Dickens impersonator, gave an admirable reading of Nicholas Nickleby at Unitarian Church 10 before a large audience.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): The Home Seekers 6; enjoyable play; fair house. Jan Kubelik (violinist) 7; superb; good music loving house. A Bunch of Keys 8; old but well liked. The Clansman 9; strong drama; pleased good sized audience. Miss Bob White 10; medium attendance; co. excellent. Eva Tanguay in Sambo Girl 11; S. R. O.; enthusiastic audience; biggest hit here this season; many encores. Rose Cecelia Shay in Paul Jones 12 pleased average attendance. Primrose's Minstrels 13; extra good throughout; good business. Arizona 17. A Pair of Country Kids 18. Heimath 19.——ITEM: Peoria is now certain of at least one new Opera House in the near future.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Little Johnny Jones 5 pleased. R. O. Holden Brothers' co. in Nobody's Claim 6 pleased. The Home Seekers 7; fair co.; pleased. A Texas Ranger 9; fair co. and audience. Bankers and Brokers 10 pleased medium business. Paul Jones Opera co. 11; good co. to medium house. The Clansman 12. The Land of Nod 13 (return). Uncle Josh Spruceby 14. The Isle of Spice 15. Kubelik 17. Wizard of Oz 24. The College Widow 26 (return).——GAIETY.—Vaudeville (Smith and Burton, mgrs.): Good bill and business continues.——ITEM: A Texas Ranger co. disbanded 9.

WAUKEGAN.—SCHWARTZ (Wingfield, Rowland and Clifford, lessees and mgrs.): The Merry Milk Maids 5 (local); crowded house. The Four Huntings in The Fool House 8; better co. than last year; good house. Arizona 10; excellent, to crowded house. That Little Swede 13. Mrs. Temple's Telegram 18.——ITEMS: Commercial Association will give a vaudeville 15.—The Merry Milk Maids made the amateur hit of the season. Ralph Royall Laughlin, tenor and president of the Waukegan Conservatory of Music, scored.

JOLIET.—THEATRE (Direction Chamberlin, Harrington and Co.; J. T. Henderson, mgr.): The Homeseekers 1; poor, to fair house. East Lynne 2 pleased good house. That Little Swede 4; two performances; good houses. Smith's Vaudeville co. 7; poor. Babes in Toyland 10; two performances. A Bunch of Keys 11. The Four Huntings 12. Paul Jones Opera co. 13. Texas Ranger 16. Shadow Behind the Throne 17. Uncle Josh Spruceby 18. Eva Tanguay 20. Isle of Spice 22. Liberty Belles 23. Marching Through Georgia 24. Flints week 25.

DECATUR.—POWERS' GRAND (J. F. Given, mgr.): Andrew Mack 5 gave The Way to Kenmare (ushers' benefit) to good attendance; Mr. Mack was seriously ill while here and also at Bloomington. Iroquois Minstrels (local) to large audience 7. Kubelik 8 to fair house. Yorke and Adams in Bankers and Brokers 9 to fair attendance; performance fair. Roselle Knott in When Knighthood Was in Flower 10 to good attendance. The Flints 12-17. Babes in Toyland 19. Arizona 21.——BIJOU: Vaudeville; attendance good; good attractions.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): The Butlers (hypnotists) 5 to good business; best "hyps" ever here. Black Patti Troubadours 8 to big house; best of satisfaction. Rozelle Knott in When Knighthood Was in Flower 12 to very large audience; every one pleased; a party of thirty came down from Chrisman, Ill., to witness the performance. Two Merry Tramps 14. B. C. Whitney's Isle of Spice 17. Horn's Rip Van Winkle 19. Tracy the Outlaw 27. The Orphan's Prayer March 2. The Eleventh Hour 3.

ROCK ISLAND.—THEATRE (Direction Chamberlin, Kindt and Co.; R. H. Taylor, local mgr.): Bunch of Keys 7 pleased good business. Eva Tanguay in The Sambo Girl 9 delighted full house. Shadows of a Great City 10 pleased good house. Pair of Country Kids 11; good house. Home Seekers 12 pleased fair business. Miss Bob White 14. Primrose's Minstrels 15. The Four Huntings 19. At Cozy Corners 24. Pete Baker in Legend of the Catskills 25.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Kubelik 5; large house. Jane Dore in East Lynne 6; fair house. Eight Bells 7; good house. Grace George in The Marriage of William Ashe 8 pleased a crowded house. The Charity Ball (local) 9; large house. The Denver Express 10; good business. It Happened in Nordland 16. Marching Through Georgia 19. The Liberty Belles 20. The Little Outcast 21.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Bunch of Keys 5; small house; pleased. Holden Brothers' co. in Nobody's Claim 7 to small and displeased audience. Miss Bob White 8 pleased a fair house. King of Tramps 10 pleased a good house. Eva Tanguay in The Sambo Girl 12. Y. M. C. A. 13. Four Huntings in A Fool's House 14. For Her Sake 22. Isle of Spice March 1. Joseph De Grasse in Richelieu 3.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Shipp's Indoor Circus 5-10; good satisfaction to large business. Miss Bob White 7 pleased medium sized audience. Babes in Toyland 12 to large business; performance pleased. The Four Huntings in The Fool House 13 to fair business. Arizona 13. In New York Town 21. Isle of Spice 26. For Her Sake 27.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Flints 4-10 drew large houses; as usual pleased. For Her Sake 11; two large audiences; good satisfaction. Reuben in New York 15. Primrose's Minstrels 17. Why Women Sin 18. The Wizard of Oz 22. The Four Huntings 23. Over Niagara Falls 25.

LINCOLN.—BROADWAY (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Smith's Specialty co. 1; good attraction and house. Texas Ranger 2; fair co. and good business. Home Seeker 9 pleased half capacity. Weed Stock co. 12-17, except 16, failed to appear. Isle of Spice (Whitney) 16. Pair of Country Kids 19.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Her Only Sin 10 satisfied two fair houses. Queen of the Convicts 11 pleased good business. The Isle of Spice 12 (return). Lyman Howe's pictures 15, 16. San Toy 17, 18. Kyrle Bellew in Raffles 19. The Fortune Teller 25.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): Dorothy Deane, assisted by Deane Brothers and Carl and J. Hobart, 5-10; excellent co.; fair houses. Shadow Behind the Throne 12. That Little Swede 16. Liberty Belles 19. Romance of Coon Hollow 23.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Miss Bob White 6 pleased large sized audience. The Clansman 8; strong production; good business. A Bunch of Keys 10; attendance good. Isle of Spice 27. A Hot Old Time March 1. For Her Sake 3.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Black Patti Troubadours 6 pleased good house. The Clansman 7. U. of I. Glee and Mandolin Club (local) 8 delighted packed house. To Die at Dawn 9. Knights of Pythias Band (local) 11 drew large audience. Howard-Dorset co. 12-17.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): Nobody's Claim 5; small house; pleased. The Home Seekers 6 satisfied good business. The Rooney Boys 10; very good; light business. Sousa and his band 7. The Gingerbread Man March 1. Princess Chic 8. Elfie Elsler 9. Orphan's Prayer 10.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Wine, Women and Song 10; poor house and attraction. Isle of Spice 11; two performances to good business. The Blunkall-Henderson co. in Don't Tell My Wife 12-17. Her Only Sin 18. The Minister's Son 25.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Eva Tanguay in The Sambo Girl 7 delighted a large audience. King of Tramps 8; fair house and attraction. Miss Bob White 9 pleased good house. George H. Primrose's Minstrels 14. Wallack's Theatre co. 15-17.

MATTOON.—THEATRE (Charles Horne, mgr.): Dora Woodruff co. 5-10. Plays: The Moonshiners, New Hampshire Folks, Children of the Slums, Cowboy Girl, Gambler and Lady, Dr. Jekyll and Mr. Hyde, and Land o' Cotton; poor business and co.

CAIRO.—OPERA HOUSE (Williamson, mgr.): Yorke and Adams in Bankers and Brokers 5; co. good and well patronized. Howe's moving pictures 7 to fair patronage. Isle of Spice 9. A Struggle for Gold 10. Richard Carle in The Maid and the Mummy 13.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): King of Tramps 9; fair business. The Clansman 10; good performance; medium house. Babes in Toyland 14. A Pair of Kids 15. Arnold Daly in You Never Can Tell 17.

CANTON.—GRAND (F. B. Powelson, mgr.): East Lynne 9 canceled; star actor sick. Babes in Toyland 13; good, to S. R. O. A Texas Ranger 19. The Shadow Behind the Throne 20. Her Fatal Sin 24. Isle of Spice 28.

FREEPORT.—GRAND (A. C. Knorr, mgr.): William Owen in Othello 6; excellent co. to good house. Babes in Toyland 8 pleased medium house. White's Stock co. 13-18.

STERLING.—ACADEMY (M. C. Ward, mgr.): White Stock co. 5-10 in The War of Wealth, Two Orphans, The Web of Lies, Secret Dispatch, Struck Gas, and A Foxy Grandpa; pleased fine business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): The Homeseekers 9 drew fair business. Smith's Refined Specialty co. 10 failed to arrive. Arizona 18.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): The Home Seekers 5 gave a good performance to fair house. Uncle Josh Spruceby 17.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Two Merry Tramps 8 pleased packed house. Orpheus Minstrel co. 13.

MOLINE.—THEATRE (Direction Chamberlain, Kint and Co.; F. W. Hurst, local mgr.): Miss Bob White 11; fair, to good house.

PANA.—NEW GRAND (J. F. Given, mgr.): Redman's Band 8 to capacity. Queen of the Convicts 12 to topheavy house. San Toy 15.

HANDS RAW WITH ECZEMA

Suffered For Ten Years—Spread to Body and Limbs—Cured by the Cuticura Remedies.

"I had eczema on my hands for ten years. At first it would break out only in winter. Then it finally came to stay. I had three good doctors to do all they could, but none of them did any good. I then used one box of Cuticura Ointment and three bottles of Cuticura Resolvent, and was completely cured. My hands were raw all the time and used to break out, and the eczema spread from them over my body and limbs. I then used one bottle of Cuticura Resolvent together with the Cuticura Ointment, my sores were nearly healed over, and by the time I had used the third bottle I was entirely well. I had a good appetite and was fleshier than I ever was. To any one who has any skin or blood disease I would honestly advise them to get the Cuticura Remedies, and get well quicker than all the doctors in the State could cure you. Mrs. M. E. Falin, Speers Ferry, Va., May 19, 1905."

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): The Four Huntings pleased large houses Jan. 28. A Son of Rest 30, 31, pleased good houses. The Clansman 1; good; crowded house. Uncle Josh Spruceby 2, 3, pleased good houses. The Burglar's Daughter 4 canceled. The Virginian 5. Little Johnny Jones 6. Yorke and Adams in Bankers and Brokers 8. Black Patti Troubadours 9, 10. McIntyre and Heath in The Ham Tree 12. Roselle Knott in When Knighthood Was in Flower 13. Simple Simon Simple 15, 16. The Transgressor 17.——COLISEUM (H. O. Bronson, mgr.): Slaves of the Mine 28; good houses matinee and evening. The Nicoll co. 29, 30; good houses; pleased. The King of Tramps 3; good house; canceled for 4. A Hot Time in Coontown 5. Mrs. Fiske in Leah Kleschna 6. Bertha Galland in Sweet Kitty Bellairs 7-10.——ITEM: A strict enforcement of Sunday laws by the city officials closed all theatres.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Wilton Lackaye in The Pit 5; excellent, to fair house. Me, Him and I 8 pleased good house. The Union Depot (local) 9, 10; excellent. The Revenge of the Northern Spy (local) 14. U. T. C. 16. The Man on the Box 20. Ladies' Band (local) 23. The Shadows of a Great City 27. Bowery Newsgirl 28. Our New Minister March 9.——ITEM: The management of the Buckley will change hands after July 1, 1906, the Sommer's Syndicate taking it. Mr. Carpenter retires to obtain a much needed rest after catering to the public for 15 years and his retirement is much regretted.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Yorke and Adams 7 drew fair house. George Primrose's Minstrels 9 pleased medium house. The Maid and the Mummy played to fair business 10, matinee and night. Arnold Daly in You Never Can Tell 12 to fair house; performance mediocre. Chimes of Normandy 14, 15 (local). Babes in Toyland 17. Flynn Stock co. 19. Just Out of College 20.——PEOPLE'S (Pedley and Burch, mgrs.): Simple Simon Simple 11 pleased two good houses, matinee and night. Flynn Stock co. 18. Frank Deshon 25. Margaret Melville 26-March 3.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): A Hot Old Time 6; good business. Grace George in The Marriage of William Ashe 7; excellent, to packed house. Just Out of College 8 pleased packed house. Me, Him and I 9; big business; pleased house. The Virginian 10; excellent, to packed house. His Highness the Bey 11; packed house. The She-Gun 12 pleased good house. Die Swillingschwester German co. 14. Mrs. Temple's Telegram 15. A Romance of Coon Hollow 17, matinee and evening.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Just Out of College 5 drew well and pleased. The Virginian 9 to S. R. O.; gave best of satisfaction. Me, Him and I entertained two good houses 10. U. T. C. 17.——AUDITORIUM (Harry G. Sommers, mgr.): Little Johnny Jones 7 to big business; pleased. Peck's Bad Boy 10 to two fair houses. The Woman in the Case 12; good attraction, to poor business. Rose Cecilia Shay in Paul Jones 15. Olga Nethersole in Sapho 17. Kubelik 19.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): Lyman H. Howe's moving pictures 2 pleased large house. A Bunch of Keys 16. Simple Simon Simple 17. A Hot Old Time 23. The Tollers 26. Roselle Knott in When Knighthood Was in Flower 28. His Highness the Bey March 2.——ITEM: Frederick E. Howe's production of The Purple Prince 8, 9, by local Elks, with Fay Slonaker deserving special mention, delighted capacity houses.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): The Tollers Jan. 29 pleased a good house. Union Depot (local) 30; full house. The Maid and the Mummy 3; fair house; good co. William Owen co. 12; fine, to good house. King of Tramps 16. Hot Old Time 28.——ITEM: Thomas Krueger, an old Michigan City boy, with the William Owen co., tendered a reception to his friends.

MADISON.—GRAND (Graham and Schenck, mgrs.): Simple Simon Simple 9; fair. Himmelein's Imperial Stock co. 12-17 in Out of the Fold and Red Cross Nurse; good houses; best repertoire co. ever here. Other plays: Back Among the Old Folks, Why Women Sin, East Lynne, The Rose of Killarney, The Moonshiners, Frank Deshon in The Office Boy 26. The Holy City March 1. Gus Sun's Minstrels 15.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Howard-Dorset Repertoire co. 5-10. Plays: A Trip to Bombay, Running for Congress, Senator's Daughter, Grit the Newsboy, Wanted a Family, Dad's Girl, and Fanchon the Cricket; best ever here, to S. R. O.

LOGANSPORT.—DOWLING'S (John E. Dowling, mgr.): Mrs. Fiske in Leah Kleschna 7 delighted capacity. Porter White in Faust 9 failed to please poor business. Rip Van Winkle 10; fair co. and business. Why Women Sin 14. Bunch of Keys 17.

RICHMOND.—GENNETT (Ira Swisher, mgr.): Little Johnny Jones 12 pleased S. R. O. Girls Will Be Girls 14. When Knighthood Was in Flower 20. Arizona 22. His Highness the Bey 23.——NEW PHILLIPS THEATRE (O. G. Murray, mgr.): The Orpheum Stock co. 5-10 pleased very good business.

VINCENNES.—M'JIMSEY'S (Frank Green, mgr.): The Isle of Spice 8 pleased a large house. The Jack Hoeffler Stock co. for five nights, opening with Knobs o' Tennessee 12 in a creditable manner. Other Plays: East Lynne, Her Husband's Sin, Sapho, and The Black Flag. The Butlers (hypnotists) week 19.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): Thavin's Orchestra 7; large audience; pleased. William Owen date changed from 12 to 15. Choral Union 21. White's Faust 22. The Tollers March 1. Lou J. Beauchamp 2.

ANDERSON.—GRAND (Terhune and Kilgore, mgrs.): Porter J. White in Faust 10; good, to good houses. Rose Melville in Sis Hopkins 12

Girls Leave Home 10; two fair houses.——ITEM: Why Girls Leave Home disbanded after the performance.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): A Hot Old Time 7; light house; poor performance. Peck's Bad Boy 12; topheavy house; mediocre co. Little Johnny Jones 14; excellent, to large audience. Eugenie Blair 23. Babes in Toyland 28.

VALPARAISO.—MEMORIAL OPERA HOUSE (C. T. Heinemann, mgr.): The Four Huntings 6; capacity and delighted. William Owen in Othello 13. The King of Tramps 17. A Hot Old Time 27. Liberty Belles March 3. When Knighthood Was in Flower 12.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Josh Perkins 2 pleased big house. Heart of Ireland 5 canceled. Lost Bride 8 (local). Nicoll co. 12, 13. Royal Vaudeville co. 17. In Old Virginia 22 canceled. Holy City 28. King of Tramps March 7.

HUNTINGTON.—THEATRE (H. R. Rosebrough, mgr.): Just Out of College 9; excellent, to a packed house. Sis Hopkins 15. Eagles Minstrels (local) 19, 20. Bunch of Keys 22. Fortune Teller March 1. Her Only Sin 2. Roselle Knott 7.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): William V. Mong in The Clay Baker 5; good co. and business. Angola City Band (concert, firemen's benefit) 16. Stetson's U. T. C. 21.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): The Maid and the Mummy 7 pleased good business. The American Boy (benefit Red Men) 9; good performance and house. A Bunch of Keys 23.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Peck's Bad Boy 7 to a poor house. William Owen in Othello 14. Bowery News Girl 21. Old Virginia March 5. Volunteer Girls 2.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): His Highness the Bey 13; fair house; pleased. The Wayward Daughter March 1.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Stetson's U. T. C. 15. The King of Tramps 20.

ALBION.—OPERA HOUSE (George O. Russell, Jr., mgr.): Stetson's U. T. C. 14; house sold out. King of Tramps 20.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Rip Van Winkle 9 gave fair satisfaction. A Hot Time in Coontown 23.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, mgr.): Nicoll 5; light business; deserved better. The Maid and the Mummy 8 pleased capacity.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): Clark Stock co. 12-14 opened to heavy business; co. very good. The Toilers 20.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Rip Van Winkle 12; fair co.; medium audience. Puss in Boots (local) 16. Coon Hollow 19.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Pretagert, mgr.): Two Merry Tramps 16.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Stetson's U. T. C. 9; topheavy house.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): National Grand Opera co. 8; excellent co.; small. Dora Thorne 12; good to small house; rain. Cross Roads 12. She Stoops to Conquer 17. Wizard of Oz 19. Frank Mahaffa 20. A Royal Slave 24. Lyman Howe 27.

IOWA.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Rose Cecilia Shay in Paul Jones (the first visit in city) 8; good business and co.; of the support special mention is due Claire Ashford and Charles Fowler; the swinging scene scored a big hit. Julie Walters in Side Tracked 10 stood them up at two performances; fine co. Holden Brothers present The Denver Express 17.
FRANK SIMONDS.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): The Columbia Opera co. in Erminie 19. Maud Ballington Booth (Ellsworth College Lecture Course) March 22. FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Walker Whiteside in Heart and Sword 6 pleased well filled house. East Lynne 7 canceled. Eva Tanguay 8 in The Rambo Girl; enthusiastically received to capacity of the house. A Pair of Country Kids 9; poor. Shadows of a Great City 10; fair, to good patronage. Homeseekers 11; good sized audience. Miss Bob White 12; fair attraction and business. House dark 13. Arizona 15. Primrose Minstrels 16. Four Huntings 17. A Little Outcast 18. Pete Baker 22. Why Women Sin 25. At Cozy Corners 26. The Marriage of William Ashe 28. Mrs. Fiske March 1.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Wizard of Oz 10, with Montgomery and Stone; excellent attraction; big business. Paul Gilmore in Captain Debonnaire 12 packed the house; good satisfaction. The Clansman 13, 14. Lewis Morrison in Faust 23. Miss Bob White 24. Yorke and Adams 27. It Happened in Nordland March 5, 6.——GRAND (William Foster, mgr.): Lighthouse by the Sea 8-10 pleased good business. Errol Dunbar in Sherlock Holmes 11-14; capacity every night; strong cast. Uncle Josh Spruceby 15-17. Nobody's Claim 18-21. Slaves of the Mine 22-24. Side Tracked 25-27. Lured from Home March 1-3.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Johnson Harrington Stock co. 5, 6; plays: Down in Maine, A Parisian Princess; pleased large houses. Paul Jones Opera co. 7; pleased good house. Johnson Harrington Stock co. 8-11; plays: Adrift on the Sea, Angie, Caught in the Web, The Major's Daughter; pleased large houses. Miss Bob White 17. Johnson Harrington Stock co. 19-24. Shippe Indoor Circus 26-March 3.——PEOPLE'S (Vic Hugo, mgr.): Vaudeville; good bill; fine business.

CRESTON.—TEMPLE GRAND (Bushy Bros., mgrs.; Carl Davenport, local rep.): For Her Sake 1; fair co. and business. East Lynne 9; fierce co. and fair house. Woodward Stock co. 12-17; excellent co., the best of its kind this season, to good business.——CRESTON OPERA HOUSE (J. H. Patt, mgr.): Slaves of the Mine 9; fair co. and house. A True Kentuckian 12; fair co. to moderate business. Uncle Josh Spruceby 14; fair co. to light business.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Wizard of Oz 9; S. R. O.; Montgomery and Stone given an ovation. Holden Brothers 12, 13; good business. Nobody's Claim and Denver Express, The Shadow Behind the Throne 14; fair business; good production. Miss Bob White 15. Alice in Wonderland 24. The Marriage of William Ashe 27. Yorke and Adams March 1. Isle of Spice 3. Babes in Toyland 5. Raoul Pugno 7.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): Century Stock co. 4-6 pleased good business. Plays: Black Eagle, The Best Man Wins, Deadwood Dick, Sherlock Holmes 7 attracted well and pleased its patrons. Piff! Paff! Pouf! 9 received with great favor by a S. R. O. house. To Be Buried Alive 10; poor house and performance. At Risk of His Life 11. Paul Gilmore in Captain Debonnaire 14.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): David Harum 9; good house; M. H. Curtis in the name part was especially good. His Father's Sin 17. Miss Bob White 21.——ITEM: W. J. Lister, of the Chase-Lister attraction, has accepted a position as assistant manager of the Gillis Theatre in Kansas City, but still retains his interest in their repertoire cos.

FORT DODGE.—MIDLAND THEATRE (A. B. Brail, mgr.: C. F. Pederson, local mgr.): Flora De Voss co. week of 5 had good houses and gave satisfaction. Paul Gilmore had only fair house 13, owing to a terrific snowstorm; gave one of the finest entertainments ever seen here. Coming: Side Tracked 17. Seward Stock co. week of 26.

BURLINGTON.—GRAND (Chamberlain, Harrington and Co., mgrs.): Rose Cecelia Shay in Paul Jones 9; satisfied good audience. Eva Tanguay 10; delighted big house. A Little Outcast 16. The Shadow Behind the Throne 19. The Four Huntings 21. Her Fatal Sin 22. The Pink Hussars 24. Reuben in New York 28. Mrs. Fiske March 2. Over Niagara Falls 3.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): The Seward Show opened a week's engagement 11 in The Best Man Wins to a large audience; clever co. and introduce good specialties. Slaves of the Mines 18. Buster Brown 25.——GEM (Winchester and Smith, props.): Vaudeville; clever acts; crowded houses.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Johnston-Herrington Stock co. 15-17. Frank E. Long Stock co. 19-24. Eugene V. Debs (Lecture) 27. The Carlton Opera co. in When Johnny Comes Marching Home 28.

CHEROKEE.—GRAND (F. Brunson, mgr.): A District Skule Up to Date 6 (local talent) to capacity business. City Fire Department's Annual Ball 16. The Homeseekers 17. Walker Whiteside 23. Miss Bob White 27.

GRINNELL.—COLONIAL (A. Lister, mgr.): Isle of Bong Bong Jan. 30; good, to crowded house. A Royal Slave 5; excellent, to light house. Walker Whiteside in David Garrick's Love 10; good; fair business.

DUBUQUE.—GRAND (William S. Roehl, mgr.): Rose Cecilia Shay in Paul Jones 6; excellent performance to light attendance. Thos. E. Shea (repertoire) 11-17; The Bells, Dr. Jekyll and Mr. Hyde, Napoleon the Great, Richelieu, Othello.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): Walker Whiteside in Heart and Sword pleased a large audience 9. Denver Express comes 14 and Miss Bob White 16.

ONAWA.—OPERA HOUSE (I. A. Blotcky, mgr.): Katherine Ridgway Concert co., auspices of Woman's Library Club, 24. Folks Up Willow Creek March 6. U. T. C. 12.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Chase-Lister co. in A Cross of Gold, The Little Princess, and In the Rogues' Gallery 8-10; good, to fair business.

SPENCER.—GRAND (Franklin Fiorto, mgr.): An Aristocratic Tramp 8; good business; fair performance. Walker Whiteside in David Garrick's Love 13. High School Oratorical Contest 16.

PERRY.—GRAND (R. M. Harvey, mgr.): Wrestling match 10 pleased fair business. Walker Whiteside in Heart and Sword 12 delighted good patronage. Slave of the Mine 21. Miss Bob White 26.

MARSHALLTOWN.—ODEON (Busby Brothers, mgrs.): Side Tracked 6; good performance and business. His Father's Sin 11; excellent business; unsatisfactory co. When Reuben Comes to Town 22.

ANAMOSA.—GRAND OPERA HOUSE (Clifford L. Niles, mgr.): Bryant and Swain 13 canceled. Maud Henderson Stock 22-24.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (W. R. Kearns, mgr.): A Royal Slave 9; very good, to good business. Side Tracked 16.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Paul Gilmore in Captain Debonnaire 5; excellent co. and production; ovation for star. Land of Nod 7; fine attraction; good co. and big business. Wizard of Oz 12; up to the standard; good co. and drew good house. The Old Homestead 10; good co.; fair house. Gus Sun's Minstrels 11; vigorously applauded; good co.; fair house. An Orphan's Prayer 17. Woodbarrow Farm (local) 21. The Clansman 22. Buster Brown 26. The Amateur Cracksman 27.
DAVID J. AUGUST.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Land of Nod 4 to excellent business. Mabel Paige in At Cozy Corners 5 delighted a fair attendance. The Old Homestead 6 proved most enjoyable rural show of the season; business good. The Wizard of Oz 7 pleased S. R. O. at advanced prices; cast fair. Si Hawkins 11 to moderate business; ordinary. Gus Sun's Minstrels 12 pleased light attendance.——PEOPLE'S (Maurice and Charles Cunningham, mgrs.): Bill for week of 4 includes the Three Abdallahs, Two Wrens, Melville and Angela, Jake Georgia, and the kinodrome; S. R. O. sign out nightly. Bill for week of 11 one of the best of the season to good business.——ITEM: Vivian Blackburn is spending the week with relatives.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): The Fortune Teller 7; good co. and business. The Land of Nod 8 pleased capacity. What Women Will Do 10; poor co.; failed to please poor business.——TOLER AUDITORIUM (H. G. Toler and Bro., mgrs.): Hottest Coon in Honolulu 5 pleased fair business. Lyceum Course 9; good business.——BIJOU (Vaudeville; Olson Brothers, mgrs.): Biz business week 5-10. LYRIC (Vaudeville): Capacity houses week 5-10.——ITEM: Colonel H. G. Toler, manager of the Toler Auditorium of this city and one of the pioneer settlers of this section, lies critically ill at St. Francis Hospital.

PITTSBURG.—LA BELLE (W. W. Bells, mgr.): Dora Thorne 4; large and well pleased house. Chase-Lister Theatre co. 5-7; excellent co.; good business; the best popular price co. here, playing Her Cowboy Visitor, Signal Fire, and Cloverdale. When We Were Twenty-one 8, pleased a large house. The Land of Nod 10; an excellent musical comedy and co. Chase-Lister co. 11; plays: Love of a Thief and Black Hawk Mine; business good. The Fortune Teller 12. When Women Love 13. Twin Hills 14. World Beaters 17. Buster Brown (return) 18. Cousin Kate 20. Sign of the Four 22. Telephone Girl 23. Si Hawkins 24.

COLUMBUS.—McGHIE'S (W. R. McGhie, mgr.): Beautiful Bagdad 5 gave good satisfaction to fair business. When Women Love 8; good performance and fair business. When We Were Twenty-one 9; good satisfaction and fair business. Buster Brown 13. Old Arkansaw 16. Shadows on the Hearth 22. Uncle Si Hawkins 23.——ITEM: Buster Brown has one of the best advance sales of the season.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): A Banker's Child 5; fine co. and business. Mamie Sheridan-Wolford Stock co. 6-10; good co.; fair business. Plays: Was She to Blame, Widow Goldstein, Lights and Shadows of Paris, Mystic Mountain, True Irish Hearts, and My Uncle from Japan. Wizard of Oz 12; splendid satisfaction; S. R. O.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE (E. R. Byers, mgr.): Brinton Entertainment co. 5; packed house. The Fortune Teller 6; large, well pleased audience. Buster Brown, matinee and night, 10; advance sale indicates crowded houses. Pretty Peggy 13. Lyceum Course 16.

CHANUTE.—HETRICK (G. W. Johnston, mgr.): State Y. M. C. A. convention 8-10; Governor Hoch addressed convention 8; S. R. O. All Sides of Life 15.——WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Margaret Ralph 8, canceled. A Poor Relation 16; fair; poor house. When We Were Twenty-one 14. Buster Brown 16.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Ben Toy 6 to big business; fine performance. Mahara's Minstrels had good house 9. When Women Love 10; fair business and performance. The Sign of the Four 24. The Telephone Girl 28. Hearts and Home 28.

HOLTON.—HINNENS' OPERA HOUSE (Fred W. Johnston, mgr.): Nevis-Tanner 5-10 canceled. C. S. Primrose in Uncle Si Hasking 12 pleased packed house. Beautiful Bagdad 12. The Lockes 19-21. The Sea Waif 26. Dora Thorne March 6. Gordon and Bennett's The Holy City April 21.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Harry Beresford in A Woman Hater 3; good co. and business. Buster Brown 7 pleased capacity. Jane Corcoran in Pretty Peggy 17. Poor Relation 24. Virginia Drew Trescott in Cousin Kate 28. Shadows on the Hearth March 6.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): Gus Sun's Minstrels 10; poor co. to good business. Over Niagara Falls 11 pleased topheavy house. Blecher's comedians 12-17. The Honey Moon 21. Flora from Texas, local, 22. The Clansman 23.

WINFIELD.—GRAND (E. R. Byers, mgr.): What Women Will Do 6 to fair house. Buster Brown 9 satisfied good business. Pretty Peggy 12. Wizard of Oz 14. A Poor Relation 16. Caman's Band 17. Dr. Arnold (spiritualist) 18. David Harum 27.

OTTAWA.—THE ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): The Old Homestead 8 gave a pleasing performance to a large and appreciative audience. Home talent 15. Buster Brown 19.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): Copeland Brothers 5-7; good business and performance. Rip Van Winkle 14. Dora Thorne 28.

PAOLA.—MALLORY (C. H. Mallory, mgr.): Beautiful Bagdad 8 delighted good house at advanced prices; vaudeville features excellent; best seen here this season. An Orphan's Prayer 14.

KENTUCKY.

PADUCAH.—THE KENTUCKY (Thos. W. Roberts, mgr.): Lyman T. Howe's Moving Pictures 6-10 pleased large and appreciative audiences. The Maid and the Mummy 12; fine to capacity; Fred Warren as the Mummy, Della Stacy as Trixie, Earl Dewey as Stubbs, and Jeanette Priest as Muzzy won repeated encores; chorus, costumes and scenery adequate. Frank Dudley Stock co. 13-17. Donnelly and Hatfield's Minstrels 23. Wizard of Oz 26. Mildred Holland 27. Sousa's Band March 1. Isle of Spice 3. Florence Davis in The Player Maid 9. The Black Crook 10.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): The Jack Hoeffler Stock co. for week ending 10 to slim attendance. Plays: 'Way Back East, Deadwood Dick, Sapho, A Russian Spy, Secrets of an Opium Den, Her Husband's Sin, and Knobs o' Tennessee. Simple Simon Simple simply entertained a large audience 12. Howe's moving pictures gave a good show to fair business 13. Babes in Toyland 16. Margaret Neville Comedy co. for week 19-25. Sousa's Band March 3 canceled. In Old Virginia 14. Land of Nod 17. Union Depot 27 (local).

HENDERSON.—PARK (L. D. Smith, mgr.): Isle of Spice 6; good co. and business. When Knighthood Was in Flower 7; excellent co.; Miss Knott as Mary Tudor deserves mention; fine business. George Primrose's Minstrels 10, matinee and night; two good houses; fair performances. Lyman Howe's moving pictures, under auspices Y. M. C. A., 12; best ever been in the city; good business. Simple Simon Simple 13. Street Singer 13 canceled. Two Merry Tramps 22. Home talent 23. Mildred Holland March 1. Wizard of Oz 2. Sousa's Band 3.

LEXINGTON.—THEATRE: Kyrie Bellew in Raffles 7 to capacity. Primrose Minstrels 8; big business; pleased. Cradoc-Neville co. 9, 10, in Power of the Cross and Tracy the Outlaw, to good houses; fair co. Girls Will Be Girls, with Al. Leach and the Three Rosebuds, 12; good business; fair performance. The Eleventh Hour 13. The Street Singer 14. Babes in Toyland 15.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (Tom Ennis, mgr.): Why Smith Left Home 16. Buster Brown 20. Isle of Spice 22. Al. Field's Donnelly and Hatfield's Minstrels 23. The Lily and the Prince March 2.——UNION TABERNACLE (H. L. McPherson, mgr.): Frank Dixon 23. Sousa's Band March 2. Elbert Hubbard 6.

FRANKFORT.—CAPITOL (D. J. McNamara, mgr.): Gordon and Bennett's The Holy City 7 to good business; good co. The Eleventh Hour 10; good co.; fair business. Cradoc-Neville Stock co. opened 12 to S. R. O.; strong co.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): The Holy City 10 pleased fair business. Buster Brown 12 pleased large audience. Sweet Clover 15.

ASHLAND.—THEATRE (Norton and Smith, mgrs.): The Eleventh Hour 8; fair, to good business. The Holy City 12; good attraction and business. Sweet Clover 19. Flaming Arrow 24.

WINCHESTER.—THEATRE (Clyde Gaines, mgr.): Holy City 8 pleased a good house. Buster Brown 14.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Hoyt's Comedy co. closed week 10; rather a poor co. Lyceum Comedy co. 19-24.

PARIS.—GRAND (S. E. Boriand, mgr.): Buster Brown 12; S. R. O. The Street Singer 15.

LOUISIANA.

ALEXANDRIA.—RAPIDES (R. H. Flagg, lessee and mgr.): Robin Hood 3; excellent to big business. Arthur C. Alston co., with Retha Williams and James Brophy in At the Old Cross Roads 4. Shadows on the Hearth 5; fine co.; business only fair owing to very bad weather. Woman in the Case 6, canceled. Black Crook 9; co. closed before reaching here. Kitties' Band 10 delighted two big houses, matinee and night; excursion run from Opelousas for this attraction. Rip Van Winkle with band 11; good business. Hans and Nix 13 failed to appear. Schubert Symphony Club 14; benefit Alexandria Brass Band. Shepard's pictures, matinee and night, 15. Mildred Holland in Lily and the Prince 18. My Friend from Arkansas March 1. The Street Singer 3. Rajah of Bhong 5. Forbidden Land 8. Buster Brown (return) 10. Harry Beresford in The Woman Hater 11. What Women Will Do 12. James O'Neil in Monte Cristo 17. The Louisiana State Health Convention will hold a two days' session at the Rapides Theatre 13-14.

LAKE CHARLES.—OPERA HOUSE (W. B. Butler, mgr.): Barlow's Minstrels 2; very good co. and business. At the Old Cross Roads 3; good co.; business poor. Robin Hood 4; good co. and business. Red Men's benefit 6, 7; good performances. Shepard's Moving Pictures 10, 11; pleased large audiences. Trip to Egypt 14. Sousa's Band, matinee only, 15. Mildred Holland 16. Black Crook 19. Hans and Nix 21. Tim Murphy March 2. Maid and Mummy 4. Sweet Singer co. 5. Forbidden Land and Denver Express 8.

MONROE.—SUGAR'S (Erlich Brothers and Coleman, lessees): Arthur C. Alston's co. 6, 7, in Shadows on the Hearth and At the Old Cross Roads; good performances; fair patronage. W. B. Patton 8 in Last Rose of Summer; good, to fair attendance. W. A. Eller 9 in Rip Van Winkle; fair performance and patronage.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Olympia Opera co. 5 in Mascot (fourth appearance here this season) to good house; pleased. Kitties' Concert Band 12 to S. R. O.; performance fine; audience well pleased. Tolston Stock co. 13-15.

SHREVEPORT.—GRAND (Ehrlich Bros. and Coleman, mgrs.): Casino Theatre co. in The Wife 6; poor co. to small house. Shadow on the Hearth 8; fair co. and house. At the Old Cross Roads 9; fair co. and house. The Last Rose of Summer 11; fair performance to fair sized audience.

LAFAYETTE.—JEFFERSON (C. M. Parkerson, mgr.): Kitties' Band 11 pleased packed house. Mildred Holland 17. Rip Van Winkle 18. Haverly's Minstrels 19.——ITEM: Excursions run for the Kitties brought in 500 people.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Denver Express 11; fair house; pleased. Trip to Egypt 22.

MAINE.

PORTLAND.—JEFFERSON (Cahn and Grant mgrs.): Fernberg Stock co. week 12, presenting The Man Who Dared, Cumberland, '61, For His Brother's Crime, The Price of Honor, More to Be Pitied Than Scorned, No Wedding Bells for Her, etc., to fine houses. Maisie Cecil in repertoire week 19, opening with My Partner and That Girl from Texas. Robert Edeson in Strongheart, Digby Bell in The Education of Mr. Pipp, and As Ye Sow are underlined.——CITY HALL (James E. Moore, mgr.): Week 19 Signor Salvatore Nunziato and his Royal Italian Opera co. presents Il Trovatore, La Traviata, Cavalleria Rusticana, I Pagliacci, Faust, and Lucia di Lammermoor; big advance sale.

AUGUSTA.—OPERA HOUSE (Thomas H. Caddy, mgr.): Charles K. Harris and Harcourt Comedy co. 9-10, presenting Reaping the Whirlwind, Red River, Heart of a Hero, Finger of Scorn, Midnight Marriage, Rip Van Winkle, and The Exile of Erin; good co.; fair house. Huntley Stock co. 15-17. Plays: Woman Against Woman, For Liberty and Love, Knobs o' Tennessee, Roanoke, and Rip Van Winkle. Maude Hillman co. 22-24 in The Prince and the Sword. The Great Buffalo Tragedy and Nan Patterson. Dora Thorne 26. Devil's Auction March 3.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Huntley Stock co. closed week 10 to pleased audiences and good business, presenting Woman Against Woman, For Liberty and Love, Knobs o' Tennessee, Captain Swift, Roanoke, The Black Flag, and Hearts and Flowers, and the Renos in fine specialties. Maude Hillman opened for week 12 with an excellent co. to packed house. Prescelle (hypnotist) 19-24. King Pepper (local) 26, 27. Robert Edeson in Strongheart 28. Devil's Auction March 1. Dora Thorne 3. Harvey-Gage Comedy co. 5-10.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Fenberg Stock (Western) closed successful three days' engagement 7, presenting His Brother's Crime; packed house; pleasing performance. Harcourt Comedy co. opened five days' engagement 12; S. R. O.; in Reaping the Whirlwind. Other plays: Red River, Heart of the Klondike, We Uns of Tennessee, Rip Van Winkle, and Son of Toil. Bennett-Moulton 19-24. Maude Hillman 26-28. Devil's Auction March 7.

BRUNSWICK.—TOWN HALL (H. J. Given, mgr.): Star Vaudeville co. 13. Le Retour de Crimee 14. Harcourt Comedy co. 16, 17, canceled. Magee Lecture co. 22.——PYTHIAN OPERA HOUSE (H. R. Dunning, mgr.): Duclo's moving pictures (return) 15. Minstrels 16.

LEWISTON.—EMPIRE (Cahn and Grant, props.): Harcourt co. 5-10 in repertoire; light business. Colonial Stock co. 12-17, except 16, opened 12 in Celebrated Case to good house. Battling Nelson 16. Huntley Stock 19-24.

BATH.—COLUMBIA (Oliver Moses, mgr.): Dora Thorne 24. Bennett and Moulton 26-28 and March 1-3.

EASTPORT.—THEATRE (Wilbor A. Shea, mgr.): New York Opera co. 19, 20.

CALAIS.—THEATRE (Wilbor A. Shea, mgr.): New York Opera co. 21-24.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Robert Downing in Hank Monk Jan. 22; big house; fine co. Neighborly Neighbors 23; light business; very pleasing. Grimes' Cellar Door 26; big house; poor co. Josh Simpkins 30; fair house and co. Kentucky Blossoms 1, 2; fair house and co. Guy Brothers' Minstrels 6; big business; good co. Moving pictures 12-14; good business and pictures. May Hillman 15-17. Flaming Arrow 19. Troubles of a Twin 27. Edeson pictures 28. Heart of Ireland March 2, 3.

CUMBERLAND.—ACADEMY (Mullinger Bros., lessees and mgrs.): J. L. Tempest Dramatic co. 8-10 pleased fair business with A Vagabond's Wife, Lady Audley's Secret, Queen of the Harem, Red, White and Blue, and Lighthouse Tragedy. Guy Bros. Minstrels 13; two fair performances to good business. Forsaken at the Altar 14; two performances, pleasing fair business. Eben Holden 15. Moving Pictures 16, 17 (local). Emma Bunting 19-24. May Hillman Stock co. 26 and 28-March 3. Hoity Toity Feb. 27.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): George Evans in The Runaways 10 delighted large audience; receipts $345.90. Howe's pictures 12; excellent, to fair house. Local 14. Local 16. Running for Office 17. Aubrey Stock 19-24. Heart of Ireland March 1. Motion pictures 2, 3. Prince of Pilsen 5. Convict's Daughter 12.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): As Ye Sow closed a successful week's engagement 10. Douglas Fairbanks, a talented comedian; George D. Baker, and Ethelle Earle won much praise from the local press. Irene Myers Stock co. 12-17 opened their engagement 12, presenting A Great Temptation and A Midnight Marriage as the opening bill; of the co. Charles F. Ward, Lawrence Melbourne, and Ada Dalton deserve favorable mention; the co. is well balanced; specialties by the Century Comedy Four, MacEnroe and La Porte, Bert Walter, and William Stanford; productions well staged attendance first half of week good. Francis Wilson 19. Adam Good co. 20-24. Plays: Princess of Patches, The Minister's Sweethearts, Poor's Ferry, McKenna's Flirtation, The Lady from Laramie, Mary Jane's Burglar, The Captain's Mate, Two Little Outcasts, At Pike's Peak, and The College Girl. Phelan Stock co. 26-March 3.——ITEM: An important change was made 5 in the cast of As Ye Sow. George D. Baker replacing Frank Gilmore as the Rev. John St. John. Mr. Baker is to be commended for his artistic impersonation of the character.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Fenberg Stock co. 5-10; good co. and business. Marie Doro shared honors in Clarice with William Gillette 12; large house; enthusiastic audience. Cosgrove Stock co. 13-17 opened to full house. Plays: Her First False Step, The Forbidden Marriage, A Fight for Millions, King of the Opium Ring, Dr. Jekyll and Mr. Hyde, Child Slaves of New York, Thelma, Dora Thorne, and Pride and Poverty. Jere McAuliffe co. 19-24 (except 21). Henry Clay Barnabee in Cloverdale 21. The Tenderfoot 26. Ferdinand Graham co. 27-March 2. Quincy Adams Sawyer 3.

WORCESTER.—THEATRE (Jas. F. Bock, res. mgr.): Viola Allen in The Toast of the Town 8; fine; excellent house. Daniel Sully in The Matchmaker 9; satisfactory to fair business. The Trancoso Trail 12; first-class co. and performance; deserved better business 12, 13. Francis Wilson in The Mountain Climber 14 entertained fair audience; good co. Patience (local) 16, 17. Holy Cross College Dramatic Club (amateur) 19. Digby Bell in The Education of Mr. Pipp 20.——FRANKLIN SQUARE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. presented Janice Meredith 12-17; packed houses; Miss Reed in the title-role was excellent. Under the Red Robe 19-24.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Dartmouth Club Minstrels (local) 13, 14; excellent; capacity. As Ye Sow 15-17. Irene Myers co. 19-24; plays: A Great Temptation, The Night Before Christmas, A Night in June, Lighthouse by the Sea, The Girl from Mexico, Little Church Around the Corner, Driven from Home, and Why Girls Leave Home.——SAVOY (David R. Buffinton, mgr.): Buffinton Stock co. in The Pace that Kills 12-17; good business.

FITCHBURG.—CUMINGS' (Wallace and Hopkinsburg, lessees; W. A. Wesley, mgr.): Harvey-Gage co. 5-10 (except 6) pleased crowded houses. Plays: Parish Priest, Girl from Texas, White Caps, Du Barry, Saved from Shame, My Partner, and Fanchon the Cricket. Daniel Sully 8; big business; good co. Vaudeville, headed by Archie Boyd, 12-17 opened to good business. Holy City 22. Henry Clay Barnabee in Cloverdale 24. Flynn Stock co. 26-March 3.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Bennett and Moulton closed to good business; co. good. Rae Comedy co. opened 12-17 in The Stowaway. Other plays: Trina, Bar Harbor, A Gentleman Burglar, Bertha the Sewing Machine Girl, Road to 'Frisco, The Winning Hand, The Mysterious Mr. Raffles, and Sidewalks of New York. Flynn Stock co. 22 (return). The Holy City 24.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): As Ye Sow, opening 12 to S. R. O., four performances, to crowded house. Vaudeville 15-17. May Fiske 19-24 except 22. Elks Minstrels 22 (local).——ITEM: Olympia Club Minstrels at City Hall 20 (local play and co.). J. A. Sayre, house mgr., will manage the Haverhill Ball Team in the New England League.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Little Lord Fauntleroy 12; fair attraction and attendance. Viola Allen in The Toast of the Town 13; one of the best houses of the season. The Girls of the Street 14 canceled. Human Hearts 16. Daniel Sully 17. Cosgrove Stock co. week 19, laying off 20, when Henry Clay Barnabee will present Cloverdell.

LAWRENCE.—OPERA HOUSE (D. F. Landry, res. mgr.): Joseph J. Flynn's Stock co. closed to big business 10. Shepard's pictures to good houses 11. Graham's Refined Vaudeville co. 12; very small houses; fair performance. The Volunteer Organist 13 drew well and pleased. Battling Nelson's Vaudeville co. 17. Myrkle-Harder co. 19-24.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Daniel R. Ryan co. 12-17; performance and attendance very good; plays: Othello, Richard III, Macbeth, An Enemy to the King, The Three Musketeers, Hamlet, Camille, Virginius, His Life for Hers. Roe Comedy co. 19-24.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Shepard's moving pictures 11, 12, to satisfactory business; large returns at moving picture exhibitions is surprising to all concerned. The Old Clothes Man 14 is playing to good house to-night.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): Daniel Sully in The Matchmaker 2 had large and pleased audience. The Volunteer Organist 12; fair business; satisfaction. Prescelle (hypnotist) 13-17 opened to good house. Roe Stock co. 26-March 3.

LOWELL.—ACADEMY (R. F. Murphy, mgr.): The Academy Stock co. in The Last Paradise week of 12; large and pleased houses.

MICHIGAN.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Just Out of College 7 greatly pleased large house. North Brothers' Comedians 8-10 in Wizard of Wall Street, Camille, and Broadway Detective; good co. to good business. A Cheerful Liar (local) 13 pleased full house. Little Johnny Jones 15. Paul Jones Opera co. 16. A Hot Old Time 19. The Virginian 22. Root-Russell boxing match 26. Babes in Toyland March 1. Al. Field's Greater Minstrels 2.——BIJOU (Vaudeville; W. S. Butterfield, mgr.): Doing good business; giving first-class entertainment.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): Eugenie Blair in Oliver Twist 6 pleased good house. Wilton Lackaye in The Pit 7 to good house. The Gingerbread Man 8 pleased filled house. The Toilers 9, 10, pleased two good houses. A Hot Old Time 11 to fair patronage. Hi Henry's Minstrels 14. Little Johnny Jones 15. Dustin Farnum in The Virginian 19.——JEFFERS' (Sam Marks, mgr.): Mrs. Fiske in Leah Kleschna 10 to S. R. O.; this production was certainly a treat.

GRAND RAPIDS.—POWERS' (H. C. Somers and Co., mgrs.):

The Toilers 11. 12. A Hot Old Time 13; poor attraction. Hi Henry 15. The Virginian 16. Little Johnny Jones 19. Rudolph and Adolph 25. The Rivals 28.

OWOSSO.—BIJOU (F. L. Brott, mgr.): The Toilers 7 pleased a good house. Hi Henry's Minstrels drew the usual large house 13. A Hot Old Time 14.—ITEM: F. L. Brott, who opened the Bijou Vaudeville House, has assumed the management of the old Owosso Opera House, changing the name to Bijou.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Morgan Brothers in repertoire 12-18; good co.; opened to S. R. O. A Bunch of Keys 28. William Owen in Othello March 2. Virginia Drew Trescott in When Knighthood Was in Flower 13. Liberty Belles 21.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Wilton Lackaye in The Pit 6; fine cast and good business. The Toilers 7; good co. and business. Mrs. Fiske in Leah Kleschna 9; fine co. and business. Little Johnny Jones 20. U. T. C. 24.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.): Detroit Concert co. 3; poor co. and business. The Governor's Pardon 9; fair house. The Toilers 17. K. of P. Minstrels (local) 21. The Little Homestead March 1. William Owen 5.

BATTLE CREEK.—POST (E. R. Smith, mgr.): The Gingerbread Man 6 pleased a large house. Eugenie Blair in Oliver Twist 7; good house; pleased. The Governor's Pardon 10; two fair houses; satisfactory.

TRAVERSE CITY.—STERNBERG'S GRAND (Sternberg Brothers, mgrs.): Professor Crocker's educated horses 8-10; good houses; pleased. Rudolph and Adolph 17. Paris by Night March 16.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Rudolph and Adolph 3 canceled (snow storm). Harold Nelson week of 5 to fair business; very fine co. Louis James March 10.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): His Highness the Bey 9; fair, to large house. Fitzsimmons-O'Brien pictures 12 to fair houses. Mrs. Temple's Telegram 16. Paul Jones Opera co. 22.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): The Jolly Pulls in hypnotic entertainments 5-10 satisfied fair business. Rudolph and Adolph 12.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Rudolph and Adolph 9; good, to light business. Serio-Comic Governess 21. Little Outcast March 12. Sousa's Band 15.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Harold Nelson and co. opened week 12 to good house; co. pleased.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Crocker's Horses 5-7 pleased fair business. Rudolph and Adolph 19.

DOWAGIAC.—BECKWITH MEMORIAL (W. T. Leckie, mgr.): Liberty Belles 28.

MINNESOTA.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): Buster Brown 9; fair house; Master Rice as Buster and a good co. Piff! Paff! Pouf! delighted a large house 12. Swan and Skylark 16.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Anton Sanne's co. 8; small house; fairly pleased. A Thoroughbred Tramp 9; fair house; fairly pleased. Piff! Paff! Pouf! 19.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Alice in Wonderland (local) 9, under the direction of Elizabeth Buch and Winifred Noe, to capacity. North Brothers' Stock co. 12-17.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): Buster Brown 10 to fair business; good co. Liberty Belles 14. Kerry Gow 23.

MISSISSIPPI.

PORT GIBSON.—MARKET STREET (Hackett and Fisher, mgrs.): Julia Gray in Her Only Sin Jan. 24 pleased fair audience. Countess Olga von Hatzfeldt, in The Little Duchess 27; capacity; pleased. Robin Hood Opera co. 31 to large and delighted audience. Beggar Prince Opera co. 5 canceled. Gooding's Orphan Boys' Band 10 closed and gone in. Kilties 15. My Friend from Arkansas 17. A Trip to Egypt 22.—ITEM: John G. Davidson, formerly manager of the Hackett's Theatre here, died yesterday in New Orleans from pneumonia. Mr. Davidson was taken to New Orleans last Saturday.

VICKSBURG.—WALNUT STREET (Henry L. Mayer, mgr.): Tim Murphy in The Texas Steer 8 drew well; pleased. Creston Clarke in Monsieur Beaucaire 10 delighted heavy business. Sousa's Band 13. Isle of Spice 16. The Maid and the Mummy 19. Alice Nielson 26. The Rajah of Bhong March 2. The Edson-Winthrop co. 5-10. Willie Collier 12. Modjeska 17.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Elks' Club Minstrels (local) 5 to full house. Checkers 6 satisfied large house. Creston Clarke in Monsieur Beaucaire 9 pleased good house; numerous curtain calls. Sousa's Band 13. Isle of Spice 14. Maid and Mummy 21.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Albert Taylor 5, 6, pleased fair business; rain. Pleasant Valley, College Chums, and The Selfish Man 8-11. Herald Square Opera co. 12; good business and performance. My Friend from Arkansas 13. The Maid and the Mummy 24. The Rajah of Bhong 28.

NATCHEZ.—BAKER-GRAND (E. M. Clarke, mgr.): Checkers 5; co. excellent; business capacity. The Last Rose of Summer 8; co. fair; business poor. Tim Murphy 9; co. good, to capacity. Sousa's Band 12. Creston Clarke 13. Isle of Spice 15. Black Crook 17. Britt-Nelson pictures 19.

CLARKSDALE.—THEATRE (F. G. Wingfield, mgr.): Tim Murphy and Dorothy Sherrod in A Texas Steer 6; one of the largest and most enthusiastic audiences of the season. Kilties' Band 20. Buster Brown 23.—ITEM: Mrs. Dr. E. H. Martin entertained Mr. and Mrs. Murphy while here.

GREENVILLE.—GRAND (H. E. March, mgr.): Tim Murphy in A Texas Steer 7; large and delighted audience. Creston Clarke in Monsieur Beaucaire 8; large and fashionable audience; Nell McEwen scored a hit.

COLUMBUS.—OPERA HOUSE (P. W. Maer, mgr.): Henry Griffith in Richard III Jan. 27 to good house; disappointed. My Friend from Arkansas 7.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Land of Nod 5, 6, drew large audiences; pleased. Paul Gilmore in Captain Debonnaire 7 pleased fair business. Piff! Paff! Pouf! 9 pleased well filled house. The Clansman 14, 15. Wizard of Oz 16, 17. The Marriage of William Ashe 23.—LYCEUM (C. U. Philley, mgr.): Lightthouse by the Sea 4, 5, drew large and enthusiastic houses. Uncle Si Haskins 6, 7, played to good business. The Burglar's Daughter 9-10 pleased well filled houses. Slaves of the Mine 11, 12, to heavy business. Beautiful Bagdad 13, 14. Sherlock Holmes 15-17.—LYRIC (H. Walter Van Dyke, mgr.): Van Dyke Stock co. 4-10 played East Lynne to the usual large crowds. An Enemy to the Czar 11-17.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): A Poor Relation 5; good co. and attendance. When We Were Twenty-one 6 pleased large audience. San Toy 7; good co.; capacity. Land of Nod 9, matinee and night; excellent co.; S. R. O. night performance. Checkers 10; an excellent co.; largest house of the season. Jesse James 11; poor co.; fair house. The Fortune Teller 13. Clark Stock co. 15-17. The Yankee Consul 18.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): R. J. Carpenter's A Little Outcast 7; fair house; pleased. Missouri University Cadet Band 8; two large houses; pleased. Chicago Lady Quartette 9 (lecture course); large house and pleased.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): National Grand Opera co. 5; big business; pleased. Hooligan's Troubles 8; good house; performance fair. Hans and Nix 12. The Maid and the Mummy 14.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): Orpheum Stock co. 12-14 in Princess of Patches; good, to fair business. Minstrels (by High School Pupils) 16. Century Stock co. week 19. Pair of Country Kids 26. Hello, Bill, 28.

MEXICO.—GRAND (A. R. Waterman, mgr.): The Honeymoon 10; good co.; deserved better house. The Little Outcast 13. Fitzsimmons-O'Brien fight pictures 15. San Toy 19. To Die at Dawn 22. Over Niagara Falls 23. When We Were Twenty-one 24.

LOUISIANA.—PARKS' (Drury Parks, mgr.): Isle of Spice 13. The Fitzsimmons-O'Brien prize fight pictures 16. To Die at Dawn 19. The Fortune Teller 24. Powell's moving pictures March 2. 3.

CHARLESTON.—LOEBE'S OPERA HOUSE (S. P. Loebe, mgr.): The Holy City Jan. 25 to good business. Orpheum Stock co. 5-7; good co.; poor business. A Struggle for Gold 8.

CARTHAGE.—GRAND (Archie Brigham, mgr.): When We Were Twenty-one 7. San Toy 9 pleased large audiences. Chase-Lister co. 12-17.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Louis James closed very successful engagement 10, having produced Richelieu, Ingomar, and Virginius, the latter being the best. An Arkansas Romance and One of the Finest 11, 12. Kitchell and Sullivan and Laura Frankenfield 14, 15. U. T. C. 16. Silver Bow Lodge, No. 240, B. P. O. Elks' Minstrels 18, 19. Pauline Hall 20, 21. Little Johnny Jones 22, 23. Lohengrin, Tannhauser, Faust, and Savage English Opera co. 27-29.—GRAND (Dick B. Sutton, mgr.): Lulu Sutton co, indefinite. A Struggle for Gold 11-17. Week 18-24 Hunted Down, with Madame Edna Dawnatt's Dog Circus.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): Louis James and co. in Virginius, supported by Norman Hackett, 6 delighted a large audience. Her Double Life 17. Pauline Hall Opera co. in Dorcas 24.

HELENA.—THEATRE (George A. Miner, mgr.): Louis James in Virginius 7 delighted full house.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Blind Boone Jan. 26 to fair house. Female Minstrels (local) 30; good house and performance. Uncle Si Haskins 31; fair co. and house. Buster Brown 3 pleased two capacity houses. Wizard of Oz; good house and co., but poor voices.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Darktown Belles 6 (local) pleased big business. Nebraska University Glee and Mandolin Club 9 pleased good business. Lewis Morrison in Faust 16. Peters' Peerless Players 19-21. Charlotte Burnette in The Honeymoon March 1.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Gus Sun's Minstrels 6. Piff! Paff! Pouf! 7 pleased full house. Paul Gilmore 8 pleased good audience. Uncle Josh Spruceby 9, 10 to good business. The Old Homestead 14. Wizard of Oz 15. Lewis Morrison 17. Pretty Peggy 22. Grace George 24.

FREMONT.—LARSON (Breed and Phelps, mgrs.): Parsifal 7; good attraction; pleased only fair business. Quincy Adams Sawyer 8; good business; fair. Lyric Vaudeville 12, 13 to 10, 20 and 30 cents; did well considering blizzard.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Uncle Josh Spruceby 7 pleased fair business. Claman Stock co. 12-14.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Battling Nelson and his Vaudeville co. 9 drew fair house. Dora Thorne 15. Graham's Vaudeville 16. The Mummy and the Humming Bird 17. Harcourt Comedy 19-24, except 21. Digby Bell in The Education of Mr. Pipp 21.—PARK (John Stiles, mgr.): The Curse of Drink 8-10; excellent cast; broke the house records. Girl of the Streets 12-14 drew well and pleased. Golden Crook Burlesquers 15-17. Dainty Duchess Burlesquers 19-21. Big Hearted Jim 22-24.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Shepard's moving pictures 9, 10; poor business. Bennett-Moulton co. 12-17 opened in His Jealous Wife to big house. Other plays: The Fatal Coin, Faust, The Lyndon Bank Mystery, Hearts Enthroned, Mask of Life, Shadowed Lives, and The Great Copper Swindle. Dora Thorne 19. Robert Edeson March 1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Flynn's Stock co. opened 12-17 in Hands Across the Sea to excellent business and satisfaction. Other plays: The Galley Slave, Resurrection, A Gambler's Daughter, Her Fatal Marriage, Searchlights of a Great City, Queen of the White Slaves, Tracy, the Outlaw.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Prescelle (hypnotist) 5-10 more than pleased good houses. Fenberg Stock co. 26-March 3.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Graham's Refined Vaudeville co. 9, 10; light houses; pleased.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Dora Thorne 14 pleased fair house. Holy City 28.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): F. Ray Comstock presented one of the poorest cos. ever seen in this city in a musical play 9, when an attempt to give The School Girl met with the derision it deserved. Frank Daniels appeared 10 in Sergeant Brue; the performance was a delight to an audience that completely filled the house. The Walls of Jericho was the attraction 13, with James K. Hackett and Mary Mannering; the performance was one of the most satisfying of the season; the house was large, notwithstanding prices were increased. May Irwin 19. The Clansman 20. Little Lord Fauntleroy 22. Lillian Blauvelt 24.—STATE STREET (F. B. Shallers, mgr.): Charles T. Aldrich in Secret Service Sam pleased good houses 8-10. Under Southern Skies met with deserving success again 12. The St. James' Dramatic Club appeared in The Professor's Ambition 13, 14; a number of the young people showed decided ability. The Runaways 19-21. The Millionaire Detective 22-24. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): When the World Sleeps pleased good business 8-10. Edward McKein in the role of Robert Carlyle was good, while Margaret Bowen as Virginia Grey won admiration. A Desperate Chance 11-14 opened to S. R. O.; co. competent; scenic effects very elaborate. More to Be Pitied Than Scorned 15-17. Secret Service Sam 18-21.
THOMAS J. McALEER.

PATERSON.—LYCEUM (George McManus, mgr.): Kolb and Dill in I. O. U. pleased good houses 8-10; co. good. More to Be Pitied Than Scorned 12-14 drew well and pleased. From Rags to Riches 15-17. The Choir Singer 19-21. King of the Opium Ring 22-24. A Wife's Secret 26-28.—OPERA HOUSE (John J. Goetchius, mgr.): Presented King Con, by John G. Zabriskie, leader of the Opera House orchestra, 7-10 to crowded houses. The opera pleased, especially the music, which is very tuneful. International Stock co. 12-17 pleased. Plays: Me and Mother, Between Love and Duty, For Her Children's Sake, A Homespun Heart, In the Shadow of the Cross, The Evil Men Do, and The Road to Ruin. Clara Turner 19-24.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Alone in the World 8-10; strong melodrama; good co.; capacity. House of Mystery 12-14; a real thriller; good co.; S. R. O. Plays: Billy Kersands' Minstrels 15-17. From Rags to Riches 19-21. Secret Service Sam 22-24. The Eye Witness 26-28.—ITEM: After legal advice had been secured by Manager Taylor favorable to Sunday concerts, and the same being advertised, a clash between the police and the theatre management as to which was right was averted by the owner of the building cutting out the light and heat.

PLAINFIELD.—THEATRE (W. J. Connihan, mgr.): Holy City 8, with Walter Sherwin, a local boy, as John the Baptist, drew good house. William Collier in On the Quiet 10 to S. R. O. The School Girl 12, matinee and evening, to S. R. O. Richard Carle in The Mayor of Tokio 13 to S. R. O. Mary Mannering in The Walls of Jericho 14 to S. R. O.—ITEM: The house for the Elks' Minstrels is all sold out and the fire law limit exceeded.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Under Southern Skies 13; large and enthusiastic audience. Chicago Glee Club 14 to capacity. Happy Hooligan 20. Local Minstrels 21. From Rags to Riches 26. Side Tracked March 3. Bennett-Moulton in repertoire 5-10.

BOONTON.—HARRIS' LYCEUM (Harris Brothers, mgrs.): Crown of Thorns 12; good business and performance. Vaudeville co. 15. Horton's moving pictures and dog show 17. Parisian Belles 20. Robertson's moving pictures and vaudeville 22.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (Arthur Lowe, mgr.): Florence Roberts co. 8; the best co. of the season, to fine house. Ethel Tucker co. 10. Richards and Pringle's Minstrels 12. Ethel Tucker co. 14. Masquerade Ball 22. Modjeska 23. Bazaar of Nations 28-March 10. Jerry from Kerry 12.

NEW YORK.

ALBANY.—EMPIRE (Frank Williams, mgr.): Gallops 9, with Charles Richman and Frances Starr in leading roles, was well received by packed house; Miss Starr is an Albany girl, and her clever portrayal of Will Colfax was a genuine hit, and decidedly the best work she has ever done. Viola Allen in The Toast of the Town 10 delighted capacity house. Francis Wilson in The Mountain Climber 12; warmly welcomed by packed house. William Gillette in Clarice 13; drew a capacity house, and seemed to give general satisfaction. The Sign of the Cross 17. James K. Hackett and Mary Mannering in The Walls of Jericho 19. A Message from Mars 22. The College Widow 24.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Old Clothes Man 8-10; big business; performance pleased the patrons greatly. The Curse of Drink 12-14; well patronized. The Two Sisters 15. Magician Kellar 16, 17. Child Slaves of New York 19-21. In Gay New York 22-24.—ITEMS: William H. Reynolds, manager of the Gallops co., entertained the entire co. at dinner at the Hotel Ten Eyck the 8, following the first presentation of the play at Troy. Mrs. Fernandez and Bijou Fernandez, of New York, were guests. —Tom Wise, an old stock co. favorite here, now with William Gillette co., was entertained by friends at Press Club 13. G. W. HERRICK.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.; W. Charles Smith, res. mgr.): Florence Bindley in The Street Singer 1; fair house. Virginia Drew Trescott in When Knighthood Was in Flower 3; good performance and house. Joseph and William Jefferson in The Rivals 6; fair house. Francis Wilson in The Mountain Climber 7; large house; capital comedy; excellent co. Side Tracked 8; small house. Strickland W. Gillilan 9; capacity. Two Little Waifs 10; two good houses. Mamie Fleming 12, 13 in Only a Country Girl, Under Two Flags, Yankee Boss, and Carmen; capacity; good co. Kellar 14; capacity; delighted. Mamie Fleming 15-17. Field's Minstrels 19. A Message from Mars 20. Lawrance D'Orsay in The Embassy Ball 21. The Real Widow Brown 22. James K. Hackett and Mary Mannering in The Walls of Jericho 23. The Marriage of Kitty 24.—ITEMS: M. Reis, lessee of the Lyceum, has assumed a lease of the Auditorium Theatre, and that playhouse will at once be converted into a vaudeville house, opening in about two months. W. Charles Smith will act as resident manager. Fuller Cladin is at work upon plans for the remodeled house.—Mrs. Henry F. Dixie, once a conspicuous member of the old Boston Ideal Opera co., has been appointed a teacher of elocution and acting in the Harry Hillman school.—A Japanese lantern taking fire on the stage of the Bruce Theatre, Canastota, N. Y., 3, nearly caused a panic.—Winona Addington and A. Eugene Robinson have joined A Beggar Prince and Margaret Baker The Clansman.—McShaffrey and Co. sold their opera house at Brownsville, Pa., and will devote their entire time to the management of their vaudeville circuit.—E. F. Stafford has assumed the management of the Carlton Opera co.—Wilmer and Vincent contemplate the erection of a new theatre at Allentown, Pa. —John J. Collins will manage Ontario Beach Park, Rochester, N. Y., next season.
J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): The Trancoso Trail with an excellent co. pleased a large house 8. Isle of Bong Bong to fair business 9, 10. Al. G. Field's Minstrels drew well 14. William Gillette 15. Ben Greet's Players 16. College Widow 17. J. K. Hackett and Mary Mannering 20. Henrietta Crosman (return) 22. A Message from Mars 24.—BASTABLE (H. A. Hurtig, mgr.): The Funny Mr. Dooley amused good sized house 8-10. When the World Sleeps to topheavy business 12-14. Virginia Drew Trescott 15-17. Al. H. Wilson 19-21. McFadden's Flats 22-24. —ITEM: Saul Lavine, for ten years connected with the Grand and Bastable and a graduate of the College of Applied Science, has accepted a position with the General Electric Co. at Schenectady.
E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Field's Minstrels 10; two S. R. O. houses; delighted. Jere McAuliffe with his splendid co. more than pleased good houses 12-17; the McAuliffe co. has always been good, but this season it is particularly so. The Walls of Jericho 18. GEORGE C. MOON.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): When Knighthood Was in Flower delighted large audiences 12-14. Virginia Drew Trescott in the leading role scored. When the World Sleeps attracted fine houses 15-17, and pleased. McFadden's Flats 19-21.—BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The stock co. appeared in Arrah Na Pogue week 12-17 to very good business. Bertram Lytell, Arthur Rutledge, Charles Carver, Ida Adair, and Miss Ross were excellent in the characters allotted them. Week 19, 20 the prize play, Her Husband's Defense, will be presented first time.—LYCEUM (M. E. Wolff, mgr.): The Isle of Bong Bong 12, 13; fairly good. The College Widow 15, 16. William Gillette in Clarice 17; good. Al. Field's Minstrels 21.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Herbert Kelcey and Effie Shannon in The Lightning Conductor 8; excellent performance; good patronage. Henrietta Crosman in As You Like It 9 scored a personal triumph; large audience. Hadley's moving pictures 10; best of satisfaction; good attendance. Henry Clay Barnabee in Cloverdell 13 was unsuccessful; fair house. Edward Harrigan in Old Lavender 14 was a delightful treat; William Harrigan attracted very favorable notice in the support. Mary Mannering in The Walls of Jericho 15; fine attraction; drew well.

NEW ROCHELLE.—THEATRE (J. W. Fellowa, mgr.): His Majesty 8, a new musical comedy by Shafter Howard, was given for the first time to fair business; the production was well put on, but book and score did not create a favorable impression; a special train brought many friends of Mr. Howard; Blanche Ring was absent from the cast; she will join the co. in Philadelphia on Monday. Running for Office 10 to fair business; pleased. In Gay New York 19. Adelaide Herrmann, with Shepard's moving pictures, 22. My Dixie Girl 23. Stetson's U. T. C. 24.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Francis Wilson in The Mountain Climber 8 pleased good house. Edward Harrigan in Old Lavender 10; two performances, to poor business. Sultan of Sulu 13 pleased good house. William Gillette in Clarice 16. Isle of Bong Bong 17. College Widow 19. Lawrance D'Orsay in The Embassy Ball 20. Hadley's moving pictures 21. Martin's U. T. C. 22. Henrietta Crosman in As You Like It 23. Viola Allen in The Toast of the Town 24. Sophie Brandt Opera co. in A Madcap Princess 27. Just Out of College 28.

NEWBURGH.—ACADEMY (Edward M. Taylor, mgr.): Henrietta Crosman in As You Like It 8 to good business; excellent performance. Kelcey and Shannon in Lightning Conductor 9 to good business; pleasing performance. Clara Turner Comedy co. opened week 12-17 with An Orphan's Prayer to S. R. O. Other plays: Why Men Tempt Women, Rafles, the Burglar; Why Girls Go Wrong, The Shop Girl, Little Hurricane, Buster Brown's Sweetheart, Bachelor's Wife, and Dixie; co. fair. Stetson's U. T. C. 20. In Gay New York 21. Little Gray Lady 22.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle Sherlock, mgr.): Owens' Animated Illustrated Musical co. gave two performances 10 to large and pleased audiences. Stetson's U. T. C. co. 12; had big attendance at matinee and evening, and pleased. Mock Trial 13 filled the house and everybody satisfied. Human Hearts 27. The Show Girl 28. Eben Holden March 6. Royal Slave 10.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Virginia Drew Trescott in When Knighthood Was in Flower 10; fine performance; business very good. A Country Kid (local talent) 13; light house. A Message from Mars 15. Al. G. Field's Minstrels 16. The Ben Greet Players in The Merchant of Venice and Macbeth 17. Simple Simon Simple 19. Y. M. C. A. in A Mock Trial 20. Martin's U. T. C. co. 23. The Arrival of Kitty 24.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Nat Wills in The Duke of Duluth 8; very good, to fair business. Sunny South 12; poor co.; very good business. A Message from Mars 13; good co. and business. The Jeffersons in The Rivals 14; very good; small business. Vogel's Minstrels 15. When Knighthood Was in Flower 21. Elks' Ladies' Minstrels 22, 23. York State Folks 24. Mamie Fleming co. 26-March 3.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Local Elks' Minstrels 1, 2; excellent. The Funny Mr. Dooley 5 pleased fair business. Nat M. Wills in The Duke of Duluth 7. Isle of Bong Bong 8. Vogel's Minstrels 10. The Jeffersons in The Rivals 13. A Message from Mars 14.—ITEM: Word has come to Manager Lumberg that his International Stock co. at Allentown last week broke all records for Saturday business.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Ferdinand Grahame Stock co. 5-10 in A Gambler's Sweetheart, The Holy City, A Little Madcap, A Woman's Sacrifice, A Man Without a Country, Black Sheep, Camille, Stepson, Cowslip Farm, and Ten Nights in a Bar Room, to good business. Francis Wilson in The Mountain Climber 9 delighted crowded house. The Champlin Stock co. 12-17 opened to crowded house.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Virginia Drew Trescott in When Knighthood Was in Flower 1 pleased capacity. Chicago Stock co. opened week's engagement 12 with The Soldier of the Empire to large and well pleased audience; specialties very good. Other plays: My Partner, The Parish Priest, The Little Minister, The Suburban, The Mystery of Malvern, Quo Vadis, Fanchon the Cricket, The Scout's Revenge, and Cinderella.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res. mgr.): Charles Richman 8 in Gallops delighted splendid audience; co. first-class. The Trancosa Trail 9; good house; co. good; scenery magnificent. A Girl of the Streets 10; big houses. Viola Allen in The Toast of the Town 12 to capacity. Edward Harrigan 13 in Old Lavender; good audience.

GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): Stetson's U. T. C. 8, matinee and night; S. R. O. Al. G. Field 9; good business; pleased. Henrietta Crosman in As You Like It 10 to S. R. O.; performance and cast first-class. Viola Allen 15. The Arrival of Kitty 22. A Message from Mars 23. Lawrance D'Orsay 24. Dot Karroll 26-March 3 (except 28). Paula Edwardes 28.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Roe Stock co. 5-12 (except 6) closed a very successful week of business, giving excellent satisfaction. Plays last part of the week: Sign of the Four, Her Marriage Vow, Why He Divorced Her, and The Charity Ball. Viola Allen in The Toast of the Town 14; S. R. O.; pleased. The Arrival of Kitty 17. Dot Carroll 19-24. Hadley's pictures 26.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): A Crown of Thorns 3; good, to fair house. A Mother's Heart pleased fair house 10. Cloverdale 12 appeared to please good house. New York Amusement co. 16. Little Lord Fauntleroy 19. Gay New York 20. Stetson's U. T. C. 22. Clara Turner co. 26-March 3. Chicago Stock co. 5-10.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Hadley's moving pictures 13. Edward Harrigan in Old Lavender 16. Ferdinand Grahame Stock co. 19-24.—RONDOUT OPERA HOUSE (William G. Finley, mgr.): Hadley's moving pictures 9; excellent, to poor business. Vaudeville 13 drew fairly well and pleased. Stetson's U. T. C. 16. Vaudeville 20.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Sultan of Sulu 12 pleased large audience. Field's Minstrels 15; big house. Viola Allen 17; excellent business. A Message from Mars 19.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Over Niagara Falls 13; small house.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): A Millionaire Tramp drew topheavy house 9. Isle of Bong Bong 16. Mamie Fleming co. 19-24. Al. G. Field's Minstrels 20.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): The Millionaire Tramp 10; poor performance and house. Gorton's Minstrels 12 pleased a fair sized house. The Isle of Bong Bong 14; very good, to large house. The Marriage of Kitty 20.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Vaudeville 7-10; poor business. Message from Mars 16.—ITEM: Mabel Adams, violinist, is visiting her parents here.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): The Mummy and the Humming Bird 9; fair house; pleased; every person who attended had no reason to regret it. Lorne Elwyn and co. week 12. Henrietta Crosman in As You Like It 19.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): McAuliffe Stock co. closed week 10; fair business; pleased. Field's Minstrels 12; two capacity houses. Roe Stock co. opened 13-17 to capacity; performance good. Sign of the Cross 19.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Bennett-Moulton co. week 12-17; satisfied good attendance. Plays: A Jealous Wife, Fatal Coin, Faust, Shadowed Lives, and Mortal Enemies. Himmelein's Ideals 19-24.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Hadley's moving pictures pleased good sized house 12. Edward Harrigan in Old Lavender 17 pleased a large audience. The Sign of the Cross 20.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Al. G. Field's Minstrels 17. The Marriage of Kitty 21. Charley's Aunt (local hospital benefit) 26, 27.

ILION.—HERKIMER GRAND (Ben Schermer, mgr.): U. T. C. 6 pleased a packed house. Jappyland (local) 8, 9; excellent; two large houses. The Little Outcast 23.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Over Niagara Falls 15, local 17. Holy City 19 canceled. Hook and Ladder Minstrels 20, 21 (local). Arrival of Kitty (return) 27.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): Vogel's Minstrels 5; S. R. O.; attraction good. Over Niagara Falls 19. Along the Kennebec 26.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): John W. Vogel's Minstrels 7 to capacity; pleased.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): The Arrival of Kitty 14. Benedict co. week 19. Eben Holden March 7.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, bus.-mgr.): The Sign of the Cross 7-14. Hawley's moving pictures 15.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Two Little Waifs 8; fair performance; fair business. Over Niagara Falls 14.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Graves, mgr.): A Russian Slave 13 to fair business.

WARSAW.—FARMAN (D. M. Cauffman, mgr.): A Russian Slave 12; fair, to light business.

NORTH CAROLINA.

GREENSBORO.—GRAND (Charles T. Fuller, mgr.): James O'Neill in Monte Cristo 10; excellent, to good business. Spangles, or The Wooden Horse, 14. The White Mahatma co. 15-17. Buster Brown 22. Adelaide Thurston 26.

RALEIGH.—ACADEMY (J. Sherwood Upchurch, mgr.): Fremont Stock co. 5-10 to good business. James O'Neill 13 in Monte Cristo to fair sized audience; performance good. Payton Sisters 14-17.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Barlow and Wilson's Minstrels 7; poor co. and business. James O'Neill in Monte Cristo 14. Lyman Twins in The Rustlers 16.

CHARLOTTE.—ACADEMY (Marx S. Nathan, mgr.): The Heir to the Hoorah 5 to good business; performance fine. The Slave of Passion 8; performance and business poor.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Alkahest Male Quartette 13; fair, to good business. James O'Neill in Monte Cristo 15.

WILSON.—LYCEUM (J. J. Privitt, mgr.): Peyton Sisters 5-10; excellent, to good business. Barlow and Wilson 15.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): When Johnny Comes Marching Home 6 to fair business; performance well received. Liberty Belles 8 to good business; satisfied. Anton Sannes and co. 9 in Peter og Inger and I Morke to fair house; pleased. A Thoroughbred Tramp 10 pleased good business. Louis James in Virginius 14. Pauline Hall in Dorcas 15. Piff! Paff! Pouf! 20. Little Johnny Jones 21. Beatty Brothers' Specialty co. 26-March 3.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Louis James in Virginius 12; excellent, to capacity. Pauline Hall in Dorcas 17.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): McEwen co. (hypnotists) 12, 13. German Concert (local) 14.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): William V. Mong in The Clay Baker 12 drew good house and repeated his former success; his co. is stronger than on his first engagement earlier in the season. Nothing is booked for this month.—ITEMS: Emily Lorraine has joined The Clay Baker co. to play leads.—D. Melvin, advance agent of the Orpheum Stock, visited his parents 12.—J. Millard Stewart, stage-manager of the Clifford Theatre, has returned from Columbus, where he assisted staging The Pearl and the Pumpkin at the

Darling of the Gods 27. Canton Symphony Orchestra (local) March 6. The Virginian 9. Bunch of Keys 10.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Bertha Galland in Sweet Kitty Bellairs 7 pleased good business. David Proctor in A Message from Mars 8; business light; co. good. Under Southern Skies 9; business and co. good. On the Bridge at Midnight 10; business fair. Cumberland Valley 14 (local). Elks' Minstrels (local), hospital benefit, 15. Jessie Mae Hall in The Street Singer 16, 17. George Sidney in Busy Izzy 20. Robert B. Mantell in Othello 22. Virginia Drew Trescott in When Knighthood Was in Flower 24.

ASHTABULA.—LYCEUM (E. M. Vine, mgr.): What Happened to Jones Jan. 25 pleased fair business. The Street Singer 30; fair co. and business. The Real Widow Brown 3; fair co. and business. The Temptation of Regine pleased light house. The Village Fool 10; fair co. and business. Vaughan Glaser in Old Heidelberg 12; excellent co.; capacity. On the Bridge at Midnight 13; fair co. and business. King of Tramps 15. Factory Girl 21. Peck's Bad Boy 24. Al. Field's Minstrels 26.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Our New Minister 9 to capacity, and pleased. Frank Deshon in The Office Boy 12 delighted large house; star and co. were enthusiastically received. The Holy City 14. When London Sleeps 16. Sweet Clover 17. Hoyt Comedy co. 19-24. Himmelein's Ideals 26-March 3.——ITEM: W. E. Kemery, lessee of the Grand, leased theatre at Circleville, O. Harry E. Gordon, formerly resident manager of the Grand, will manage for Mr. Kemery.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Under Southern Skies 9 pleased a large and very appreciative audience; Laura Oakman deserves special mention. Robert Downing in Hank Monk 15. Human Hearts 23. Hoosier Girl 28.——ITEM: The Robert Downing co., owing to trouble with the Syndicate, canceled the latter's booking and came in here 10, where they rest until 15, opening here on a route of their own booking.

AKRON.—COLONIAL (M. Reis, mgr.: Ully S. Hill, bus.-mgr.): The Marriage of Kitty 10; co. very entertaining; medium attendance. McFadden's Flats 12; very ordinary; fair attendance. Under Southern Skies 13; good co.; average patronage. Prince of Pilsen 14. Custer's Last Fight 15. On the Bridge at Midnight 17. The Governor's Pardon 19. The Rivals (the Jeffersons) 20.——UNIQUE (Achille Phillian, mgr.): The Black Crook, Jr., 12-15; medium co. and attendance.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): The Street Singer 7; fair performance. The Two Johns 10 pleased two big houses. While London Sleeps 12; good house; satisfactory performance. Temptation of Regine 14 failed to appear. The Irish Pawnbrokers 17. Busy Izzy 20. Under Southern Skies 22. As Told in the Hills 24. In a Woman's Power 26.

MARIETTA.—AUDITORIUM (L. M. Locke, mgr.): The Marriage of Kitty 7; fair audience and attraction. The Office Boy 9; good audience and attraction. The Darling of the Gods 10; small audi-

(*Continued on page 24.*)

DATES AHEAD.

(*Received too late for classification.*)

BRECKENRIDGE STOCK (Edwin Barrie, mgr.): Shawnee, Okla., Feb. 19-24. Wilburton, I. T., 26-March 3.
BUNTING, EMMA (Earl Burgess, mgr.): Cumberland, Md., Feb. 19-24. Altoona, Pa., 26-March 3.
CHINATOWN CHARLIE (A. H. Woods, mgr.): Hoboken, N. J., March 1-3. New York City 5-10.
DAD'S BEST GIRL (Conway and Binning, mgrs.): Tully, N. Y., Feb. 26, Homer 27, McGraw 28, Freeville March 1, Groton 2, Ithaca 3.
DORA THORNE (Rowland and Clifford, props.; W. T. Gaskell, mgr.): Ellingwood, Kan., Feb. 22. Sterling 23, Hutchinson 24, Peabody 26, Florence 27, Strong 28, Emporia March 1, Marion 2, Wichita 3.
HANDWORTH, HARRY: Sulphur, I. T., Feb. 19-24, Davis 26-28, Wynnewood March 1-3.
HARRIS-PARKINSON STOCK (Robert K. Harris, mgr.): Rome, Ga., Feb. 19-24.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Stockton, Cal., Feb. 24, Sacramento 25, Oakland 27, Fresno 28, Hanford March 1, Visalia 2, Bakersfield 3, Los Angeles 4-10.
NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Milledgeville, Ga., Feb. 22, Eatonton 23, Covington 24, Madison 26, Greensboro 27, Washington 28, Augusta March 1, Aiken, S. C., 2, Orangeburg 3.
SI PLUNKARD (F. W. A. Junker, mgr.): Bartow, Fla., Feb. 23, Kissimmee, 25, Orlando 26, Sanford 28, Palatka 27, St. Augustine 28, Jacksonville March 1, Waycross, Ga., 2, Brunswick 3.
STEWART, MAY (J. E. Cline, mgr.): Pond Creek, O. T., Feb. 20, Medford 21, Blackwell 22, Newkirk 23, Ponca 24.
THE COUNTY CHAIRMAN (Eastern): Norfolk, Va., Feb. 20, 21, Richmond 22, 23, Philadelphia, Pa., 26-March 3.
THE HOMESEEKERS: Sioux City, Ia., Feb. 19, Norfolk, Neb., 20, Lincoln 21, Fremont 22, Council Bluffs, Ia., 24, Neola, Neb. 25, St. Joseph, Mo., 26-28.
THE PIT (Charles P. Elliott, mgr.): Brooklyn, N. Y., Feb. 19-24, Pittsburg, Pa., 26-March 3.
THE SIGN OF THE CROSS (J. W. Cone, mgr.): Cohoes, N. Y., 20, Plattsburg 22, St. Albans 23, Ogdensburg 24.
THE TWO SISTERS (Theo. A. Moross, mgr.): Reading, Pa., Feb. 19-21, Salem, N. J., 22, Mt. Holly 23, New Brunswick 24, Norristown, Pa., 26, Lebanon 27, York 28, Chambersburg March 1, Pottstown 2, Chester 3.
TOO RICH TO MARRY (William B. Degner, mgr.): Racine, Wis., Feb. 20, Kenosha 21, Freeport, Ill., 22, DeKalb 23, Charlotte, Mich., 24, Battle Creek 25, Kalamazoo 26, Elkhart, Ind., 27, Goshen 28, Kendallville March 1, Auburn 2.
WINNINGER BROTHERS (Frank Winninger, mgr.): Edwardsville, Ill., Feb. 26-March 3.

VAUDEVILLE PERFORMERS' DATES.

(*Continued from page 21.*)

Pekin Zouaves—Hopkins', Louisville, 18-24, G. O. H., Memphis, 25-March 3.
Pelot, Fred and Annie—Orph., Salt Lake City, 26-March 3.
Perl Sisters—Imperial, Bklyn., 19-24.
Petching Brothers—Keith's, Prov., 19-24.
Piccinini Sisters, Seven—Colonial, N. Y., 19-24.
Piccolo Midgets—Orph., Denver, 19-24.
Pierce and Maines—Empire, Johannesburg, South Africa, March 12-April 14.
Pierce and Opp—Keeney's, Bklyn., 19-24.
Post and Russell—Park, Worcester, Mass., 19-24.
Potter and Harris—Star, Hamilton, Can., 19-24.
Powers, Mr. and Mrs. John T.—Majestic, Hot Springs, Ark., 19-24.
Powers and Theobald Family—Scranton, Pa., 19-24.
Prelle's Dogs—Imperial, Bklyn., 19-24.
Quigley Brothers—Maryland, Balto., 19-24.
Quinlan and Mack—H. and S., N. Y., 19-24.
Rackett and Hazard—Star, London, Eng., 12-24. Grand, Gravesend, 26-March 3. Grand, Bolton, 5-10.
Rae and Benedetto—Proctor's, Albany, N. Y., 19-24.
Ranf, Claude—Haymarket, Chgo., 19-24.
Ranoldas, Three—Orph., Springfield, O., 19-24.
Rastus and Banks—Empire, Ealing, Eng., 19-24. Tivoli, Barrow, 26-March 3. Tivoli, Leeds, 5-10.
Rawls and Von Kaufman—Majestic, Fort Worth, Tex., 19-24.
Rayno's Bull Dogs—Cumberland, Md., 19-24, Altoona, Pa., 26-March 3.
Reed and Hadley—Lyric, Fort Dodge, Ia., 19-24.
Redford and Winchester—Keith's, Prov., 19-24.
Reif Brothers—Shea's, Buffalo, 19-24, Shea's, Toronto, 26-March 3.
Rennier and Gaudier—Keeney's, Bklyn., 19-24.
Reno and Richards—H. and R., Bklyn., 19-24.
Rentfrow and Jansen—Family, Butte, Mont., 26-March 3.
Reynolds, Gertrude—Proctor's, Newark, N. J., 19-24.
Rens, Therese—Proctor's, Newark, N. J., 19-24.
Rialta—Family, Hazleton, Pa., 19-24.
Rialto Quartette—Grand, Portland, Ore., 19-24.
Rice and Cady—Orph., Minneapolis, 18-24, Orph., Omaha, 25-March 3.
Rice and Edwards—Lyric, Terre Haute, Ind., 19-24.
Rice Family—Family, Pottstown, Pa., 19-24.
Rice, Fanny—Haymarket, Chgo., 19-24.
Rice and Prevost—Proctor's, Newark, N. J., 19-24.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 3—indefinite.
Robinson, Ethel—Howard, Boston, 19-24.
Rogers, Will—Imperial, Bklyn., 19-24.
Rooney and Bent—Chase's, Wash., 19-24.
Rossire and Doretto—Temple, Detroit, 26-March 3.
Roses, Three—Poli's, New Haven, Conn., 19-24.
Ross and Lewis—Empire, Portsmouth, Eng., 19-24. Hippodrome, Margate, 26-March 3, Empire, Dudley, 5-10.
Ross Sisters—Novelty, Omaha, 19-24.
Rossow Midgets—Novelty, Bklyn., 19-24.
Russell and Dunbar—Bijou, Calumet, Mich., 19-24, Bijou, Marquette, 25-March 3.
Russell, Phil and Carrie—Phillips, Richmond, Ind., 19-24, Grand, Hamilton, O., 26-March 3.
RYAN, THOMAS J., AND MARY RICHFIELD—Proctor's 23d St., 19-24, Keith's, Prov., 26-March 3.
SABEL, JOSEPHINE—Empire, Manchester, Eng., 19-24, Empire, Hackney, 26-March 3, Empire, Holloway, 5-10.
Salerno—Orph., Bklyn., 19-24.
Samuels—Crystal, Kokomo, Ind., 19-24.
Sandor, Paul—Proctor's 58th St., 19-24.
Saona—Keith's, N. Y., 19-24.
Saunders, Lucille—Alhambra, N. Y., 19-24.
Santoro and Marlow—Elite, Davenport, Ia., 19-24.
Sa Vans, The—Columbia, Cincinnati, 19-24.
Savoys, The—Unique, Winnipeg, Can., 19-24.
Schepp's Dogs and Ponies—Grand, Joliet, Ill., 19-24.
Scrantons, The—Bijou, Calumet, Mich., 19-24.
Seasons, Four—Orph., Bklyn., 19-24.
Seldons, Three—Orph., Frisco, 19-24.
Semon, Charles F.—Novelty, Bklyn., 19-24.
Shean and Warren—Maryland, Balto., 19-24.
Sherman and De Forest—Orph., Frisco, 25-March 10.
Shetlands, Eight—Proctor's, Albany, N. Y., 19-24.
Simon and Gardner—Orph., Bklyn., 19-24.
Simpson, Cheridah—Proctor's 58th St., 19-24.
Smann Sing Hippo—Imperial, Bklyn., 19-24.
Smiri and Kessner—Proctor's, Albany, N. Y., 19-24, Imperial, Bklyn., 26-March 3.
SNYDER AND BUCKLEY—Orph., Los Angeles, 19-24, Orph., Minneapolis, 26-March 3.
Spiller and Pittman—Columbia, St. Louis, 19-24.
Spissell Brothers and Mack—Chase's, Wash., 19-24.
Stahl, Rose—Mohawk, Schenectady, N. Y., 19-24, Shea's, Buffalo, 26-March 3.
Staley and Birbeck—Amphion, Bklyn., 19-24.
Stanley and Aileen—People's, Parsons, Kan., 19-24.
Stanley and Wilson—Pastor's, N. Y., 19-24.
Steely, Doty and co.—Empire, Hoboken, N. J., 19-24.
Stein, Eretto, Family—Winterzarten, Berlin, Germany, 1-28, Salon, Elberfeld, March 1-15, Apollo, Cocln, 16-31.
Stevens, Edward—Columbia, St. Louis, 19-24.
Stewart, Cal—Portland, Portland, Me., 19-24.
St. Julian—Family, Lancaster, Pa., 19-24.
St. Leon and McCusick—Crystal, Elkhart, Ind., 19-24.
Strakosch, Avery—Columbia, Cincinnati, 19-24.
Sullivan and Pasquelena—Orph., Minneapolis, 19-24, Orph., Denver, 26-March 3.
Sullys, Four—Pastor's, N. Y., 19-24.
Sunny South—Victoria, N. Y., 19-24, Proctor's 23d St., 26-March 3.
Tannen, Julius—Proctor's 58th St., 19-24.
Texakana and Walby—Keith's, N. Y., 19-24.
Texanna Sisters—Bijou, Rockford, Ill., 19-24.
Tennis Trio—Orph., Seattle, Wash., 19-24.
Thompson Sisters—Orph., Springfield, O., 19-24.
Thorne and Carleton—Majestic, Chgo., 19-24.
Thornton, James—Colonial, N. Y., 19-24.
Toledo and Price—Howard, Boston, 19-24.
Tourist Trio—Olympic, Chgo., 19-24.
Tracey, Mr. and Mrs. D.—Orph., Springfield, O., 19-24.
TUGGSDELL, MR. AND MRS. HOWARD—Amphion, Bklyn., 19-25, H. and S., N. Y., 26-March 3.
Trumbull, George—Majestic, Chgo., 19-24.
Valmore and Horton—Palace, London, Eng., 19-24, Alhambra, Paris, France, 26-March 3.
Valpos, The—Bennett's, London, Can., 19-24.
Van, Billy—Orph., Reading, Pa., 19-24.
Van and Alden—Orph., Utica, N. Y., 19-24.
Vance, Clarice—Pastor's, N. Y., 19-24.
Van Gofre and Cottrely—Lyric, Wichita, Kan., 19-24.
Vassar Girls—Chase's, Wash., 19-24, Dockstader's, Wilmington, Del., 26-March 3.
Venera—Imperial, Bklyn., 19-24.
Vermette and Dionne—Cirque Despard, Calais, France, 12-24.
Vernon—Hopkins', Louisville, 19-24.
Victoria, Vesta—Colonial, N. Y., 19-24.
Von Biene, Auguste—Keith's, N. Y., 19-24.
Waddell, Fred and Mae—Pastor's, N. Y., 19-24.
Waller and Magill—Academy, Pottsville, Pa., 19-21, O. H., Royersford 22-24, G. O. H., Hazleton 26-March 3.
Ward, May—H. & S., N. Y., 19-24.
Ward and Curran—H. & B., Brooklyn, 19-24.
Warren and Lakewood—Keith's, Prov., 19-24.
Waterbury Brothers and Tenny—Moore's, Portland, Me., 19-24.
Watson's Farmyard—Shea's, Toronto, 19-24.
Watson and Morrisey—Orph., Kansas City, 19-24.
Welch, Joe—Orph., Bklyn., 19-24.
Weller, Lizzie—Majestic, Birmingham, Ala., 19-24.
Welson, Max—Proctor's, Newark, N. J., 19-24.
Werden and Gladdish—Majestic, Chgo., 19-24.
Westcott, Eva—Olympic, Chgo., 19-24, Columbia, St. Louis, 26-March 4.
Weston, Al D.—Orph., Springfield, O., 12-24.
West and Van Siclen—H. and S., N. Y., 19-24.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., Minneapolis, 18-24, Orph., Denver, 26-March 3.
Williams and Davis—Majestic, Chgo., 19-24.
Williams and Melburn—Bijou, Decatur, Ill., 19-24.
Wilson, Frank—Olympic, Chgo., 19-24.
Wilsons, Four—Proctor's, Newark, N. J., 19-24.
Wilton Brothers—Keith's, Prov., 19-24.
Wood and Ray—Park, Worcester, Mass., 19-24, Proctor's 23d St., 26-March 3.
Wood, Milt—Howard, Boston, 19-24, Chase's, Wash., 26-March 3.
Woods, Eddie—Olympic, Chgo., 19-24.
Woodward, George and May—Haymarket, Chgo., 19-24.
World and Kingston—Columbia, Cincinnati, 19-24, Hopkins', Louisville, 26-March 3.
World's Comedy Four—Haymarket, Chgo., 19-24.
Wormwood's Monkeys—Keith's, Phila., 19-24.
Yarrick, Josef—Family, Carbondale, Pa., 19-24.
Yeager and Yeager—Wintergarten, Berlin, Germany, 1-28.
Young, Lillian—Keith's, Prov., 19-24.
Young, Ollie and Brother—Proctor's 58th St., 19-24.
ZANCIGS, THE MYSTERIOUS—Gloversville, N. Y., 19-24.
Zanfretta and Mansfield—Bijou, Quincy, Ill., 19-24.
Zeno, Jordan and Zeno—Fillis, Cape Town, South Africa, Jan. 29-March 31.
Zimmer, John—Hopkins', Louisville, 19-24.
Zimmerman, Willy—Columbia, Cincinnati, 19-24.
Zinelle and Boutelle—Keeney's, Bklyn., 19-24.
Zingari Trio—Richmond, North Adams, Mass., 19-24, Keith's, Syracuse, N. Y., 26-March 3.
Zinka and King—Auditorium, Lynn, Mass., 19-24.

SAID TO THE MIRROR.

L. D. BLONDELL: "A notice in last week's MIRROR that Beulah Thompson had resigned from the Maud Muller co., did not state all of the facts. Miss Thompson left the co. without giving me the slightest notice, causing me to close at Huntington, W. Va., on Feb. 10."

JAMES W. THOMPSON: "I have received good results from a recent ad. in THE MIRROR for my daughters, the Sisters McConnell. I have signed them with the Mitchell's All Star Players, and they are now in their ninth week, playing leads and soubrette roles, and are also giving their specialty between the acts. The co. is now in the East and is said to be very successful."

HARRY CORSON CLARKE: "Recently I played an engagement in Winnipeg, where I was taken dangerously ill, threatened with pneumonia, and only by the aid of two doctors was I able to play out my engagement. I want to take this opportunity to thank Mr. Kobold and Mr. Douglas, proprietors and managers of the theatre, also the artists on the bill, Fontinelle, and his manager, Mr. Webster, the De Muths, Adams and Edwards, De Mora and Graceta, Beatty and Price, and the Hermans. These people I had never seen before, but their kindness and sympathy could not have been equaled if they had been my lifelong friends. The stage-manager, Mr. Leavey, and his boys did everything in their power to make things easy for me. I appreciate the kindness of these strangers who proved themselves friends, and I feel so grateful that I hope you will accord me space in your valuable paper to enable me to acquaint them of the fact."

ORESTES V. BEAN: "A Sunday morning paper in announcing that a firm of managers has entered into contract to present my play, Corianton, during next season unfortunately injected the Mormon nightmare into it. Corianton is not more of a Mormon play than it is a Hebrew play, or a Catholic play, for it is an Aztec romance, having to do with ancient American civilization, and must stand or fall as a romantic spectacular drama when offered next season."

MATTERS OF FACT.

The lease of the Court Theatre at Wheeling, W. Va., for a term of five years is offered to the highest bidder able to furnish the best line of attractions. Seal bids until March 1 are invited by J. F. Adams, secretary for the company.

Managers wishing to arrange for The World Against Her can secure same with or without the services of the owner, Agnes Wallace Villa, Box 444, Ridgewood, N. J.

The Military Band has taken the management of the Opera House at Kalkaska, Mich., with W. G. Campbell as their representative. The house has just been refurnished, and has open time during the balance of the season.

Gorman's Minstrels will be under the direction of Melville B. Raymond next season, and capable people in this branch of theatricals are requested to communicate at once with James Gorman, care of Mr. Melville, No. 110 West Thirty-fourth Street.

Frank M. Kelley, formerly stage manager and leading man of The Princess Chic, is now leading man with The Sophie Brandt Opera co., playing the part of Charles Brandon in The Madcap Princess.

A guarantee will be given a high grade attraction for March 22 or 24 at Lansford, Pa. Manager P. T. Sharpe has other time open also.

Manager J. J. Privett is booking the Lyceum Theatre at Wilson, N. C., for next season and will play attractions whose prices range from fifty cents to one dollar and a half. His town has a population of 8,000.

A steam or gasoline merry-go-round is wanted by John Carpenter, North East, Pa.

Melville B. Raymond as general manager gives notice that all communications regarding Buster Brown should be addressed to The Consolidated Amusement Company, 110 West Thirty-fourth street.

The Opera House at Woodstock, Ont., which recently underwent extensive alterations, is now offered for sale by the trustees of the estate of the late Daniel Totten, the owner. The house is in good running order and located in a paying theatrical town. Particulars are to be had of the Toronto General Trusts Corporation, 569 Yonge street, Toronto, Ont.

OPEN TIME!

BONATH OPERA HOUSE

CHICAGO HEIGHTS, ILLS.

March 4, 11, 25, April 1.

Address WM. BONATH, Manager.

1906——SPECIAL ANNOUNCEMENT——1907

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JAMES GORMAN, care of Melville B. Raymond,
110 West 34th Street, New York City.

MAUDE LEONE

After 24 weeks as leading woman with the Marlowe Stock Co., Chicago, has resigned on account of ill health, will rest for balance of season.

Permanent address, 305 W. 63d St., Chicago, Ill.

OPEN TIME

Gala Week, March 19th
Evansville, Ind.
Retail Merchants' Opening Week and Manufacturers' Exposition. 100,000 strangers in the city. Excursions on all railroads. March 19, 20, 23 and 24 open.

PEDLEY & BURCH, - Evansville, Ind.

Owing to Company Closing, at Liberty, Feb. 24.

VIOLET BARNEY Leading Woman

HARRY BEWLEY Comedian, Feature Specialty

Address care AUBREY STOCK CO. Week Feb. 19, Annapolis, Md.; week Feb. 26, care DRAMATIC MIRROR.

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MADISON SQ. THEATRE Evgs. 8:30. Mats. Wed. and Sat. 2:15
24th St. nr. Broadway. Phone, 3910 Gramercy.
WALTER N. LAWRENCE, Mgr.
First Matinee Thursday (Washington's Birthday) at 2. Beginning Wednesday night, Feb. 20. For the first time, Winston Churchill's new three-act Anglo-American Comedy
THE TITLE MART
With a special cast of American and English Players.

MANHATTAN THEATRE, B'y & 33d St. Ev'g. at 8:30. Mat. Thurs & Sat. at 2:15.
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Extra Matinee Washington's Birthday.

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Local Actor of standing owning or interested in Long Island Realty—very profitable for right party, no money wanted. REALTY, care *Mirror*.

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Experienced in legitimate drama. Call at
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Lyceum Theatre
NOW BOOKING NEXT SEASON. Pop. 8000. Prices 25c., 75c., $1.00, $1.50.
J. J. PRIVETT, Mgr.
Apply to Klaw & Erlanger for dates.

PA.—LANSFORD.

Lansford Opera House
Wanted, good attraction for March 12, 13, 14, 15, 19, 21, 22, 24. Also open time in April. Will guarantee A1 attraction for March 23 or 24. Write or wire.
P. T. SHARPE, Mgr.

NEW YORK THEATRES.

THE SHUBERT THEATRES in New York.

LYRIC 42d St., West of Broadway. Tel. 1646 Bryant. Evs. at 8:15.
Best Seats $1 at Wed. and Sat. Mats.
MEXICANA
Extra Matinee Washington's Birthday.

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BEST SEATS $1 at Thurs. and Sat. Matinees.
127th to 129th times of
THE EARL and the GIRL
WITH
EDDIE FOY
Extra Matinee Washington's Birthday.

BIJOU Broadway and 30th St. Evenings, 8:15. Matinee, Saturday, 2
Special Matinee Washington's Birthday.
Second Year in New York
DAVID BELASCO
PRESENTS
WARFIELD
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Music Master
Seats Selling Four Weeks Ahead.

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Evenings at 8:10. Mats. Thurs. and Sat., 2:15.
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BEST SEATS, $1—Special Ladies' Matinee Washington's Birthday and all Future Matinees.

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Extra Matinee next Thursday (Washington's Birthday) at 2.
DAVID BELASCO presents
BLANCHE BATES IN
"THE GIRL OF THE GOLDEN WEST"
A play in 4 acts of the period of '49—Scene California—by DAVID BELASCO. Seats Five Weeks in Advance.

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OPENS DAILY AT 11:30 A. M.
Sydney Deane and Co., Dorch and Russell, The 4 Sullys, Earl and Bartlett, Ascott and Eddie, Clarice Vance as Special Feature, Carr and Jordan, The Hamlins, Mioco and Idaline Fred and May Wadell, Kimball Bros., and as Extra Attraction, Stanley and Wilson.

NEW STAR Lex. Ave. & 107th St. Mat. 25c. 15c., 25c., 35c., 50c. and 75c.
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NEW YORK STARS.

The GOTHAM E. 125th St. Mat. daily. Best Res'd Seats, 25c. Ladies' Tickets, 25c.
ROSE HILL FOLLY CO.

ELKS.

Prescott, the hypnotist, was initiated at Dover, N. H., 8, by request of Montpelier lodge, and a banquet was tendered the company.

Ogden, Utah, lodge gave a minstrel and vaudeville entertainment, under the direction of Geo. S. Best, at the Grand Opera House, 9-10. Judge J. A. Howell, John Meteer, Otto Meckus and Willie Kay scored as end men. The singing of Gus Saunders, Charlie Farr and the Elks' Quartette was especially fine. Mr. Miller, in his song and sketch, "Everybody Works in Our House but Mother," received many encores. Miss Haymond, with her eighty little tots in "The Bugaboo Man," was a great success. The double sextette, the cow girls, the Bowery bunch and the watermelon girls were all good.

A memorial to cost $300,000 is to be erected by the Elks to the memory of the late Grand Exalted Ruler Meade D. Detweiller, of Harrisburg, Pa.

THORNS AND ORANGE BLOSSOMS.

The new Rowland and Clifford play, Thorns and Orange Blossoms, was produced in Chicago recently at the People's Theatre by the People's Stock co. The piece is by Lem B. Parker, who is also responsible for a number of other successes. From the start Thorns and Orange Blossoms was a hit and the largest business of the season was enjoyed at this theatre. Thorns and Orange Blossoms is not a lurid melodrama, but a comedy drama, with characters that are thoroughly interesting. Rowland & Clifford mounted the new play superbly and it will be one of the ten plays that will be exploited by this progressive firm next season. The cast of Thorns and Orange Blossoms was as follows: Randolph Randolph and Lord Randolph Ryvers, Edward B. Haas; Oscar Carstone, Walter Fred Jones; Tommy Swyft, Lawrence Dunbar; Hubert Forrest Hay, Frank Beal; Thompson, Edgar Murray; Rev. Simeon Barstow, Harry La Motte; Michaelo, Mark Fenton; Violet Benton and Lady Violet Ryvers, Marie Nelson; Lady Ryvers, dowager, Camille D'Arcy; Monica Ryvers, Louette Babcock.

THE LONDON STAGE.

His House in Order Produced—Lady Inger of Ostrat—Law Suits.

(Special Correspondence of The Mirror.)

LONDON, Feb. 10.

Imprimis: I rejoice to tell you that all theatrical London is ringing with the big success of Arthur Wing Pinero's new play, His House in Order, produced by Actor-Manager George Alexander at his fashionable theatre, the St. James', on Thursday night, Feb. 1.

Seldom have I met with such a consensus of praise for any one play and frankly, despite what I regard as a slight defect, or rather omission, here and there, the piece deserves it. Unlike too many modern plays (including A. W. P.'s own now-forgiven and all-but-forgotten "doll" piece), His House in Order is a clean and wholesome, bright and breezy work. At one point it shifts from comedy to a most painful incident, but even this—its strong and dramatic portion—serves to point a moral as well as to adorn the tale.

The story itself, especially in its lighter episodes, does not perhaps look particularly strong in print. But, then, many stories both in fiction and the drama, pan out like that when one essays to describe them. Yet this Pineronian play fascinates one throughout for three things especially—namely, its masterly construction, its realistic characterization and its brilliant dialogue, which is as finished in its literary form as it is telling in its acted effect.

His House in Order is a story of Nina Jesson, the high-spirited, lovable but neglected young (and second) wife of a prim and pragmatical M. P., Filmer Jesson, to wit. Not only does Filmer's desire for order in his house amount to a kind of craze, but he keeps himself surrounded by a group of cold, canting relatives of his first wife. This first Mrs. F. J. is continually being trotted out as a model of all the virtues for Nina to copy. Indeed, what with her "icily regular" husband and the late saintess' hypocritical father, mother, brother and sister, poor little Nina's married life becomes an inferno.

On the eve of the third anniversary of the late precious "pattern's" death from a carriage accident, and when Nina has suffered nearly a year of matrimonial martyrdom, there arrives upon the scene in this rich but wretched household Filmer's elder brother, Hilary Jesson. He is British Minister to Santa Guarda—a brilliant diplomat of forty-six, who has visited and been welcomed at most of the courts in what Mr. Micawber would call "the habitable globe."

Hilary (played by George Alexander) is a sort of a streak of sunshine—quite a good fairy, in fact. He at once sets about soothing and consoling his dear, distracted little sister-in-law. He has almost succeeded in making her adopt more conciliatory measures, when lo! bizz! bang! the slimy family put a still greater indignity than ever on poor little Nina. She, spurred to frenzy, denounces them to their respective heads and refuses point blank to accompany her husband and his moaning comrades to the opening of the park which he has given to the local public in memory of his late sainted wife.

At this juncture a terribly dramatic thing occurs. Filmer's little son and heir, Derek, who has been shifted to the late saint's up-to-now closed boudoir, hears a mouse gnawing at the flooring, and, boy-like, he goes for that nibbling intruder. He finds part of the flooring eaten away and, upon raising part of the plank, finds a mouldered little satchel which has been hidden there. This bag he hands to Nina while he proceeds to spell out a letter which he would fain write to a great chum of his, a middle-aged major, a friend of the house, who walks and plays with the little lad from morn till night.

Nina unconsciously opens the satchel and finds therein half a dozen letters belonging to the late saint and proving that not only did she carry on a secret intrigue but the proud and prim Filmer's son and heir is really her child by the major.

Here the frantic Nina sees a chance to "get a bit of her own back" by flourishing the incriminating epistles before the canting crew who have so persecuted her. Now comes a splendid scene. Hilary (the good fairy) suddenly discovers Nina's secret and her resolve to use it, and he pleads with her not to revenge her even undoubted wrongs by dealing her persecutors such an awful blow.

Here is a little quotation from the play book privately issued by Pinero to the undersigned and a few other friends and well-wishers:

NINA (*suddenly kneeling upon the settee, her elbows upon the back of it, her face level with his*): As I have been to them ever since Geraldine took up the reins again here and in London, so she shall crawl to *me*! Geraldine shall, as I have crawled to her—and you're right, she shall make them all crawl—Hilary—Mr. Jesson!—often. And I have cried myself to sleep after being tormented by Geraldine, almost beyond endurance—cried half through the night. Now it is her turn, if she has a tear in her. She shall be meek and grovelling now to me, consulting my wishes, *my* tastes, in everything—taking orders from me, carrying them out like a paid servant. I shan't be terrified any longer at her frown and her thin lips, but at a look from *me* she shall catch her breath, as I have done, and flush up and lower those steely gray eyes of hers. And she won't be able to free herself from me. I've got her! I've got her! And she shan't leave me till I choose to dismiss her! (*striking the back of the settee*). Oh, she has tortured me, tortured me, she and her tribe, and from to-day—you watch! You watch!

Hilary starts by supposing that she is now (as he says) "upper dog." She will not publicly brand the late sainted wife and "bastardize the boy." Gradually Nina seems more and more obdurate. He paints for her a picture of what the wretched, erring woman must have suffered by way of remorse, her sudden and terrible death, at the moment, when (to judge by one of her letters) she was about to leave her husband for ever. "As far as we are concerned (says he) her account is closed." Hilary then still more earnestly pleads, thus:

HILARY. Nina, my dear friend, don't you think that because I preach to you I pose as being a man who has nothing in his life to look back upon of which he is ashamed. Far from it, my dear, I confess humbly. But I have in my knocking about the globe seen a good deal of men and women, and I have to declare to you that the happy people I've come across have never been the people who, possessing power, have employed it malevolently and uncharitably. I know your position is a difficult one, a hard one in many respects, and that the temptation which assails you this morning is a temptation few could resist. Still, do resist it. Things are not so bad with you as to be beyond mending. On the contrary, I think it likely that if you will be patient matters will eventually adjust themselves between you and Filmer. But I tell you, Nina, that at this moment you are in danger of putting the chances of happiness away from you irretrievably. More, I promise you—that you can attain real happiness, attain the only solid happiness in this world, to-day, by the act of renunciation I urge upon you (*She stirs slightly; he draws nearer*). Nina! there are some people walking the earth who are wearing a halo. It is invisible to you and me; we can't see it, but it is there, round their brows, none the less, and the glow of it lights the dark walls of their lives and sustains them through pain and oppression and tribulation. They are the people who have made sacrifices; who have been tempted and have conquered; who have been offered a sword, a sceptre, a bludgeon, and who have shaken their heads and passed on. They are the people who have renounced! Nina, be among those who wear the halo. Burn Maurewarde's letters, my dear (*glancing at the cold grate*), or give them to me, and forget you've ever read them. (*She rises and leaves the escritoire. He rises with her. Her fingers stray to her breast, and at last she produces the letters and hands them to him.*)

NINA (*simply*): I'll forget them!

Not only does Nina keep silence as promised, but she even relents as to staying away from the semi-mourning park-opening function. After several strong scenes in the next act the play ends with Hilary telling his prig brother of Nina's self-sacrifice and waking that Parliamentary and (as it appears) not always maritally faithful iceberg up to a sense of his duty to Nina, culminating in his dismissal of the late saint's hypocritical family. Of this crew Hilary says:

"I don't care whether or no they are self-deceivers; whether or not theirs is an unconscious hypocrisy. Because they hug themselves with a belief in their own righteousness they are the more pernicious. I'd wipe out the whole class—exterminate it ruthlessly. It's a class that brings everything that's good in the world, virtue, charity and religion, into odium and contempt. Its members individually and collectively are the pests of humanity."

The acting of Pinero's fine play is equal to the occasion. George Alexander as the common-sensible but lovable Hilary plays better than he has ever played. It is a perfect performance. So is Irene Vanbrugh's Nina; so is Herbert Waring's Filmer Jesson, M.P.

Praise is also due to Dawson Milward as the secret ex-intriguer, Major Maurewarde; little Iris Hawkins as his secret child, the little son and heir of the house of Jesson, and to Lyall Swete, Bella Pateman, Beryl Faber and Charles M. Lowne as, respectively, the late "Saint's" father, mother, sister and brother, a quartette of cads and howlers who literally set one's teeth on edge. In short, so strongly has His House in Order caught on that Manager Alexander will not for a long time to come need any "order" in his house.

Query—You know what "orders" are, don't you? They are free admissions to the play. I don't know what they are called in America.

At the beginning of the week that earnest if eccentric body, the Stage Society, punished some of us by luring us to a couple of performances of "Master" Ibsen's fifty-year-old and fusty Norwegian tragedy, Lady Inger of Ostrat. The play certainly was useful for one thing to those who had not read it, namely, that Ibsen has in the intervening half century certainly improved marvelously in his technique and character drawing, though most of his plots are still as "dotty" or "balmy" as of yore. For the best, Lady Inger of What's His Name was chiefly remarkable for mad scenes, murders and coffins. Still, those who are sealed of the tribe of Ibsen seemed to revel in its little nightmarey monstrosities. So why complain?

Recently we have had two theatrical law cases. In the first Julie Mackey, your fine-voiced citizeness, sued Manager George Edwardes for alleged libel and damage by reason of his having prohibited her from singing your native made coon song. "Under the Bamboo Tree." This song, I may tell you, on being read in court was pronounced by a legal luminary as "mere rubbish." Just as if it is fair to read a song—forsooth! Why didn't they let Julie sing it? The smart and saucy Julie highly amused the court by her witty remarks and by her expositions of American slang. She was not able, however, to produce documentary evidence as to her right to claim the song as her own, and so George got the verdict. Perhaps the most remarkable thing in the whole case was the said Edwarde's assertion that he was ignorant of the meaning of the word "bluff"! Good, old innocent George!

The other case was an action brought by a young lady, sometime a "Gibson girl" in The Catch of the Season at the Vaudeville, for alleged wrongful dismissal on a fortnight's notice. She claimed that she was "an actress," as she had a line to speak, and therefore entitled to be retained for the run of the piece. The management pleaded that she was only "a chorus girl" and therefore subject to a fortnight's notice. The jury disagreed, so the case was dismissed, and now the papers are full of letters and statements arguing as to "What is an actress?" Beerbohm Tree's definition is very smart. "According to most newspapers and police court reporters," says he, "an actress is always a lady who is in trouble."

Good, old Tree-ro!

Long may he wave as the newest Nero!

Captain Marshall's new political play (for John Hare) which is to succeed The Mountain Climber at the Comedy next Saturday has just been named The Alabaster Staircase.

The Belle of Mayfair is the name just given to Captain Basil Hood's and Leslie Stuart's new musical play, in which Edna May is to appear at the Vaudeville next month.

GAWAIN.

FRENCH CONCERT.

On Sunday night, Feb. 18, the Bijou Theatre was crowded to the doors with enthusiastic Frenchmen come to witness the first performance of a new society for the advancement of French music and drama. The performance was in the form of a benefit. The programme was lengthy, but the interest never lagged. M. Louis Verande, of David Belasco's company, presided. After the singing and recitations by a number of French actors, the proceedings concluded with a spirited farce, English as It Is Spoken. The cast included M. Durel, M. Verand, M. Dartois, M. Gommier, M. Balleroy, M. Ricard, Mademoiselle Chameroy and Madame Nicolet-Dartois. This organization is to be permanent and when a suitable theatre or hall can be obtained there will be weekday productions of modern and classic French dramas.

IN BROOKLYN THEATRES.

Man and Superman is seen this week at the Montauk. Viola Allen in The Toast of the Town will be the attraction next week.

At the Shubert Before and After is the attraction. Next week, Edward Harrigan in Old Lavender.

Maxine Elliott in Her Great Match is the Broadway attraction.

Trilby, with Wilton Lackaye as Svengell, and June Oaker in the title-role, is the Majestic's offering this week. George Evans in The Runaways will follow.

Texas returned to the Grand. The Volunteer Organist will be seen next week.

Kellar, the magician, is seen at the Folly. Texas is the next attraction at this house.

William S. Gilbert's musical comedy, The Wedding March, is produced by the Spooner Stock company at the Bijou. Edna May Spooner is seen in a role which gives her a chance to sing and dance. Cecil Spooner, too, has good opportunity, and Harold Kennedy is seen to advantage in the comedy part. The play is well staged and the support is good.

At Corse Payton's Lee Avenue Theatre the stock company presents A Romance of Coon Hollow. Many novel effects are introduced in the play. Colored boys and girls are engaged to sing and dance. "The Dixie Serenaders," a quartette of good singers, is a special feature. Corse Payton in the comedy role does a good song and dance specialty.

Harry Bryant and his extravaganza company offer a good entertainment at the Star. The olio contains many novelties, and the special feature is Jack O'Brien, the heavyweight champion.

The Bon Ton Burlesquers, with their strong attractions, appear at the Gayety this week.

At the Nassau the entertainers are Edgar Foreman, John F. Burke, John Lancaster, Dolores De Graff, Georgia De Graff, Gussie Vivian, and Anna Meek. The burlesque is new and John F. Burke is the author. A good olio follows.

The Brigadiers in A Wise Guy are seen at the Alcazar. Edmund Hayes is the principal comedian.

The Star Show Girls, with a good burlesque and an attractive olio, entertain at the Unique.

VAUDEVILLE.

At the Orpheum are Henri De Vries in the protean play, A Case of Arson; Joe Welch in Studies from Life, Louis Simon, Grace Gardner and company, Four Lukens, Salerno, Howard and North, Augusta Glose, Three Leightons, and the Four Seasons.

At Hyde and Behman's are La Troupe Carmen, Nina Morris and company in A Friend's Advice, Frank Bush, Ward and Curren, Reno and Richards company, Francis Gerard, O'Brien and Buckley, and Dudley, Cheslyn and Burns.

The Imperial has Katie Barry and company in Just a Joke, Prelle's dogs, The Little Black Man, Perl Sisters, Harrigan, Will Rogers, Mlle. Verera, Byers and Herman, and Charles Kenna.

At Keeney's are Mr. and Mrs. Robert Fitzsimmons, Billy S. Clifford, Bristol's ponies, Mallory Brothers, Brooks and Halliday, Chick, Pierce and Opp, Zinnell and Bontelle, and Rennier and Gandier.

At the Amphion are Staley and Birbeck, Grace Cameron, Kosta, Mr. and Mrs. Truesdale, Nichols Sisters, Lew Hawkins, Four Olifans, and Belle Hathaway's baboons and monkeys.

The Novelty, completely renovated and refurnished, opened last Monday by Percy Williams, proved to be one of the best amusement places in the city. The business all week was good. The bill this week is Karno's London Pantomime company. Rossow Midgets, Charles F. Semon, Harry B. Lester, Charles Rossow, Besnah and Miller, Lutz Brothers, and Jacobs' dogs.

The Gotham offers Dan McAvoy, Ethel Fuller, Carlisle's Circus, Hines and Remington, the Trillers, The Girl Behind the Drum, Becker-Lester Trio, and Irene Franklin.

VINCENT KIRK.

BOOKS AND MAGAZINES.

THE MAN FROM MAINE. By Frank Carlos Griffith. Boston: C. M. Clark Publishing Company.

This is the story of a simple-minded down-Easterner's experience as United States Consul in South Africa, and is told in a humorous style that makes the many ludicrous incidents seem doubly amusing. Asa King, blacksmith and public oracle of a small Maine village, receives an unexpected appointment as Consul to some out-of-the-way place with an unpronounceable name. He accepts the position and with his family and a young friend takes up the duties of "waving the flag" at his new station. He becomes the recipient of a fortune in diamonds, makes a friend of the native king, who speaks English with an Irish brogue, and generally exercises the prerogatives of a government representative with more solid sense than diplomacy. In the end he returns to his village, bringing along his diamonds and the native king, content to settle down again as the best blacksmith in the country. A thread of love interest runs through the story, but is not obtruded anywhere. Mr. Griffith has told his tale plainly and in good style, and has made a book for restful reading.

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TWENTIETH CENTURY GOSLINGS. A modern love story. By Frances Mead Seager. Broadway Publishing Company, New York.

This novel is a tale—a "fairy tale," in the slang sense of the word—about a girl whose father wished her to marry a villainous cousin who had sundry millions to his account at the bank. This impossible creature had swindled his brother, his father and his mother out of house and home; moreover, he had a mortgage on the estate of Miss Molly's father. Molly loved an English nobleman, who concealed the fact that he, too, was immensely rich. If he had shown his checkbook immediately there would have been no trouble; as it was, he bought in the old estate, finally married the daughter and saved the day. The reviewer does not care to say precisely what he thinks of such melodramatic plotting and amateurish composition. The dear father was as black a villain as the rascally millionaire ever to consider selling his child to such an outrageous creature.

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THE PERFECT LIFE. By Adolphine Charlotte Hingst.

This little sixteen-page treatise is divided into three brief chapters: "Life the Highest Art," "How to Keep Young," and "Love." "This is the clew to the blessings of life," writes the authoress, "youth, beauty, health, intelligence, eternal life." According to this writer, all humanity is divided into three strata—"the savages, the slaves and the helpless poor"—those that "are only human" and "let things go as they are" and "those human beings who be, who grow, who become." The reviewer has quoted these few phrases because they characterize the pamphlet better than any attempted description. The writing is, in short, a bit of perfectly respectable ethical philosophy, well expressed and optimistic, but along lines which certainly are not original.

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The third issue of *The Encore*, a "weekly newspaper devoted to popular amusements" and published in Seattle, Wash., promises well for the future. This paper opens up a new field of professional journalism in the extreme Northwest, and if properly conducted should steadily gain in circulation and theatrical importance. The editor, Melvin G. Winstock, and E. F. Gunn, the business manager, both appear to be thoroughly competent, judging from the neat form in which they print and issue the publication.

Matthew White, Jr., in Munsey's new magazine, *The Scrap Book*, has an anecdotal article on "The Beginnings of Stage Careers," and little tales of adventure and mishap, entitled "Side Lights from Stageland."

GOSSIP.

Spangles; or, the Wooden Horse, is to be withdrawn on Feb. 24. Van Rensselaer Wheeler and Harry Kelly, of the cast, will probably join His Majesty.

Fire was discovered in one of the dressing-rooms of the Belasco Theatre, Washington, on Feb. 17. It was quickly extinguished, with only nominal loss.

Walter N. Lawrence has purchased a new comedy from Miss Anne Crawford Flexner, who dramatized "Mrs. Wiggs of the Cabbage Patch."

The Cozy Corners company has closed. After Midnight will close on Feb. 24.

The Ottawa, Canada, stock company has closed.

Wanda Ludlow has left May Irwin's company in consequence of illness.

Harry Bradley is very ill at the Park Place Hotel, New York city. He was obliged to leave In Old Kentucky last week.

Babes in the Wood, also known as The Babes and the Baron, closed at Boston on Feb. 17.

Madame Meta Illing, a famous German actress, will make her American debut at the Berkeley Lyceum Theatre on March 1 in Magda. Three evening performances and one matinee will be given. Madame Illing will play in English.

Roberts Opera House, Philadelphia, N. Y., was burned in a fire which destroyed a large part of the business section of that town on Feb. 15.

Pasqualina De Voe is visiting her mother in Boston and was honored there by a dinner recently at which many of her friends were present. Miss De Voe intends returning to New York soon.

Robert Whittier was called to Chicago to attend the funeral of his mother, who died in that city Feb. 15.

Marion Russell, author of the play, The Little Church Around the Corner, and a number of popular novels, was married on Feb. 5 to Charles P. Farrington, of a well-known Boston family.

Susanne Morgan, a young American entertainer who made her London debut last Spring in the drawing-room of Mrs. Whitelaw Reid, appeared on the programme of the Entertainment Club's reception given at the Waldorf-Astoria on Tuesday evening, Feb. 13. She presented a clever sketch written by herself and entitled The Evolution of Nora.

Several changes were made in the cast of The Clansman last night. Mrs. Charles Craig replaced Jeffreys Lewis in the role of Eva, M. J. Jordan replaced Holbrook Blinn as Stoneman, and Aileen Goodwin succeeded Grayce Scott as Nellie.

Hazel Boyne, a member of the chorus of Neighborly Neighbors, was stricken with pneumonia on the stage of the theatre at Sistersville, W. Va., on Feb. 16. She was taken to the Hotel Wells, that city, where the proprietor of the hotel and the theatre manager assisted Tom Waters, manager of the company in caring for her comfort.

The Trancoso Trail, which was produced several weeks ago, was withdrawn for the season last Saturday night in New London. The piece may be offered again next season.

Herbert Kelcey has complained to the police that during his absence his apartment on West 107th Street was entered by thieves, who stole clothing and silverware valued at $500.

A copyright performance of The Third Degree was given by Edwin Arden at the Berkeley Lyceum Theatre on Feb. 16 before a small audience. Mr. Arden arranged for the performance when he learned that Campbell McCulloch had a play with the same title to be produced in Troy next week. Mr. McCulloch at once changed the name of his play to James Warner, Guilty.

Charles Cartwright has been engaged by Liebler and Company to produce the plays included in Eleanor Robson's repertoire during her engagement at the Liberty Theatre next season. Mr. Cartwright is the English actor who came to America to originate a part in Leah Kleschna and later staged The Fascinating Mr. Vanderveldt. Mr. Cartwright sailed Sunday for France to confer with Edmund Rostand regarding the new play being written for Miss Robson.

Bertha Kalich continues with notable success in Monna Vanna, both actress and drama everywhere being accepted by the discerning as combining to offer one of the most artistic experiences that the theatre now can show. Last week Madame Kalich was in Newark, N. J., and Philadelphia. Boston, Washington, Baltimore, Brooklyn, Providence and other cities now open to the independents will have opportunities to study the work of this fine actress during the present season.

J. Malcolm Dunn, who has been playing Orlando in As You Like It with Henrietta Crosman, retired from the cast last Friday night. Edward Mackay succeeds him.

A son was born to Mr. and Mrs. Louis Gottschalk (Marie Millard) at New York city on Feb. 12. Mr. Gottschalk, who is musical director of The Gingerbread Man, was summoned from Columbus, O., to New York. Mrs. Gottschalk was formerly Marie Millard, prima donna.

OBITUARY.

A. L. Davidson, well known as a manager of successful stock companies, died at Chicago on Feb. 7 of pneumonia after an illness of less than a week. Since his early youth Mr. Davidson has been connected in some way with the stage. When a lad of ten years he was doorkeeper at the old Detroit Opera House. He rose to the position of chief usher, and by strict application and studious habits he branched into the managerial field. For awhile he was associated with Charlie Shaw at the Princess Theatre in Toronto. Later he acted as treasurer for Rose Coghlan's co. He then went with a co. in which Pete Baker was the star. Later he managed George Adams. He undertook the management of the Bay City Opera House, and five years ago he organized the Davidson Stock co. This organization is known to most of the small cities throughout the country. Mr. Davidson married Jessie Cross of Detroit eleven years ago. Besides Mrs. Davidson, the deceased is survived by one brother, John Davidson, who for sixteen years was manager of the Academy of Music at Saginaw. The following sisters survive: Mrs. Theodore L. Wiggins, Mrs. Charles Davison, Mrs. P. F. Nasmyth and Edith Davidson. The funeral was held in Detroit on Feb. 9, the services being conducted by the Detroit Lodge of Elks, of which Mr. Davidson was a charter member. Burial was in the family plot at Elmwood Cemetery.

Fred Dick, for many years leader of the band at Austin and Stone's, Boston, was found dead in his room last week. He fell downstairs, but seemed to suffer no ill effects from the fall. A little later he complained of dizziness and retired to his room, where he died in a short time. He came from Germany twenty years ago and had been at Austin and Stone's ever since, much of the time as musician. A wife and seven children, who are in Germany, survive him.

Mrs. Lotta S. M. Dobson, well known as a theatrical manager and a member of the firm of Sherlock Sisters, lessees of the Town Hall Theatre, Saratoga, N. Y., died suddenly of heart disease on Feb. 12. The Sherlock Sisters formerly conducted the Centre Street Opera House in Schenectady, N. Y., and came to Saratoga some twelve years ago and managed Theatre Saratoga all through its existence. The funeral took place on Friday, Feb. 16. The body was sent to Schenectady for burial in the family plot.

A letter received from London by Tony Pastor last week contained news of the death of Jennie Benson on Feb. 1, after undergoing a serious operation. Miss Benson was famous as a jig dancer in the early seventies and was the mother of Marguerite Fish-Warren, who was famous as "Baby" Benson. Miss Benson married Mr. Fish, a cornetist of repute, and they were among the first Europeans in the amusement field in South Africa, where they met with great success.

Theodore Hoch, one of the best-known cornet players in the East, died at his home in Brooklyn, N. Y., on Feb. 13 in his sixty-fourth year. Mr. Hoch was born in Germany and made his first appearance as a cornet soloist at Spemberg when at the age of eight years. While in Berlin he belonged to the Emperor Frans Guard Grenadier Regiment No. 2. He served in the wars of 1864 and 1870-71, coming to America in 1878. For many years he was leader of the Avon Beach Hotel orchestra at Bath Beach, Brooklyn.

Charles Pholte-Pinaud, the acrobat, whose real name was Charles E. Hunt, died at Blackpool, Eng., Jan. 21. He had retired from the stage a few years ago and was in England on a visit at the time of his death. He was born in Boston sixty years ago and made his debut in San Francisco in 1874. The Pholte-Pinaud Troupe, which he organized, played the leading vaudeville theatres in America and Europe for many years.

Professor Waldemar Malmene, pianist, organist and composer, died on Feb. 13 at his home in St. Louis. He was born in Berlin seventy-three years ago and studied music at the Royal Institute of Prussia. Later he was admitted to the Conservatory of Music in Paris on the recommendation of Meyerbeer. In St. Louis Professor Malmene was teacher of vocal music at Washington University for eleven years, and during three seasons directed the Oratorio Society.

Mrs. Mary Keyser Bingham, mother of Lloyd Bingham, died of heart disease at the home of her daughter, Mrs. Charles F. Naething, in New York city, on Feb. 11. Besides Mr. Bingham and Mrs. Naething, her children are Samuel Dexter, Ernest K. and Theron A. Bingham. The funeral was held last Wednesday and burial was at Woodlawn Cemetery.

Mrs. Christina Hoch, mother of Emil Hoch of Hoch, Elton and company, in vaudeville, died in Brooklyn on Feb. 14. Mrs. Hoch was born seventy-seven years ago in Baden, Germany, and lived the last twenty-five years of her life in America.

Ray Springer, treasurer of the Masonic Temple Theatre at Fort Wayne, Ind., died of heart disease at his home in Fort Wayne on Feb. 11. He had been in ill health for several years and had just returned from New Orleans.

Harry Allison, an employe of the West Seneca Palm Garden, West Seneca, N. Y., died of consumption at the Erie County Hospital, Buffalo, on Feb. 18. The Actors' Fund has charge of the funeral arrangements.

May Fuller, a vaudeville actress, died at St. Joseph's Hospital for Consumptives, New York city, on Feb. 16. She was cared for by the Actors' Fund.

Dr. Warren Elliott Harrigan, brother of Edward Harrigan, died at his home in Brooklyn on Feb. 14. He leaves a widow and two children.

Born.

GOTTSCHALK.—A son to Mr. and Mrs. Louis F. Gottschalk (Marie Millard), at New York city, on Feb. 12. Los Angeles and St. Louis papers please copy.

Married.

ALEXANDER—JACOBI.—John Alexander and Margerite Jacobi, at Louisville, Ky., on Feb. 2.
COOK—LYONS.—Fred W. Cook and Essie Lyons, at Philadelphia, on Feb. 15.
DONOVAN—ARNOLD.—At St. Anne's Church, New York, on Feb. 10, by Rev. Father Sullivan, James B. Donovan and Rena Arnold.
FARRINGTON—RUSSELL.—Charles P. Farrington and Marion Russell, on Feb. 5, 1906, by the Rev. Morris D. Church, Jersey City, N. J.
HATCH—WHITE.—On Feb. 7, E. Warren Hatch and Maybelle E. White.
KING—CASSIE.—Edward M. King and Grace E. Cassie, at Brooklyn, N. Y., on Feb. 15.
RUSSELL—CARRINGTON.—Jack Southwell Russell, Baron de Clifford, and Eva Carrington, at London, Eng., on Feb. 16.

Died.

ALLISON.—Harry Allison, at Buffalo, N. Y., on Feb. 18, of consumption.
BENSON.—At London, England, Feb. 1, Jennie Benson.
BINGHAM.—Mrs. Mary Keyser Bingham, at New York city, on Feb. 11.
CRANE.—Edmund M. Crane, at Pueblo, Col., on Feb. 13, of pneumonia.
DAVIDSON.—Al. E. Davidson, at Chicago, on Feb. 7, of pneumonia.
DICK.—At Boston, Mass., Fred Dick.
DOBSON.—Mrs. Lotta S. M. Dobson, at Saratoga, N. Y., on Feb. 13, of heart disease.
FULLER.—May Fuller, at New York city, on Feb. 16, of consumption.
HOCH.—Theodore Hoch, at Brooklyn, N. Y., on Feb. 13, aged 63 years.
HOCH.—Mrs. Christina Hoch, at Brooklyn, N. Y., on Feb. 14. Aged 77 years.
IRVING.—Phil Irving, at New York city, on Feb. 17, aged 62 years.
MALMENE.—Waldemar Malmene, at St. Louis, on Feb. 13, aged 73 years.
PHOITE-PINAUD.—At Blackpool, England, Jan. 21, Charles Phoite-Pinaud (Charles E. Hunt), aged 60 years.
SPRINGER.—Ray Springer, at Fort Wayne, Ind., on Feb. 11, of heart disease.

BROWN'S BRONCHIAL TROCHES FOR COUGHS AND COLDS

A simple remedy. Neglect of a cold may result in a chronic throat trouble. Sold only in boxes.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Peru, Ind., Feb. 20, Marion 21, Huntington 22, Bluffton 23, Ft. Wayne 24, Jackson, Mich., 26, Adrian 27, Hillsdale 28, Battle Creek March 1, Lansing 2, Bay City 3.

A CROWN OF THORNS (Phil Hunt, mgr.): Bridgeport, Conn., Feb. 19-21, Springfield, Mass., 22-24, New Haven, Conn., 26-28.

A DESPERATE CHANCE (Bert Howard, mgr.): Harrisburg, Pa., Feb. 19-21, Wilkes-Barre 22-24.

A FOXY TRAMP (John Harley, mgr.): Houtsdale, Pa., Feb. 21, Phillipsburg 22, Renovo 23, Lock Haven 24.

A HOMESPUN HEART (Frank G. King, mgr.): Lineville, Ia., Feb. 20, Princeton, Mo., 21, Gainesville 22, Leon, Ia., 23, Ridgeway, Mo., 24, Hamilton, Ia., 26, King City, Mo., 27, Stanberry 28, Bethany March 1, McFall 2, Jamesport 3.

A LITTLE OUTCAST (E. J. Carpenter's): Freeport, Ill., Feb. 21, Rockport 22, Aurora 23, Elgin 24, Sycamore 26, Beloit, Wis., 27, Janesville 28, Watertown March 2, Fond du Lac 3.

A MESSAGE FROM MARS (A. L. Rheinstrom, mgr.): Elmira, N. Y., Feb. 20, Binghamton 21, Albany 22, Schenectady 23, Syracuse 24, Allentown, Pa., 26, Hazleton 27, Pittston 28, Wilkes-Barre March 1, Carbondale 2, Scranton 3.

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Windber, Pa., Feb. 21, Johnstown 22, Vandergrift 23, Greensburg 24, Sharon 26, Akron, O., 27, Barberton 28, Mansfield March 1, Mt. Vernon 2, Newark 3.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Clinton, Ill., Feb. 20, Taylorville 21, Edwardsville 22, Litchfield 23, East St. Louis 24, Collinsville 25, De Soto, Mo., 26, Bonne Terre 27, Flat River 28, Farmington March 1, Fredericktown 2, Charleston 3.

A POOR RELATION: Hutchinson, Kan., Feb. 20, Ellsworth 21, Salina 22, Abilene 23, Junction City 24.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE: Philadelphia, Pa., Feb. 12-24, Wilmington, Del., 26-28, Camden, N. J., March 1-3.

A ROMANCE OF COON HOLLOW (Geo. P. Haines, mgr.): Burlington, Ill., Feb. 20, Harvard 21, Marengo 22, Savana 23, Clinton, Ia., 24.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Marion, Ind., Feb. 20, Anderson 22, Terre Haute 23, 24, Springfield, Ill., 25.

A ROYAL SLAVE (West: Gordon and Bennett, props.: E. T. Stetson, mgr.): Bonham, Tex., Feb. 20, Gainesville 21, Tishamingo, I. T., 22, Durant 23, South McAlester 24, Holdenville 26, Tulsa 27, Muscogee 28, Chelsea March 1, Fort Gibson 2, Tulsequah 3.

A ROYAL SLAVE (North: Gordon and Bennett, props.: Fred Miller, mgr.): Knoxville, Ia., Feb. 20, Sigourney 21, Pella 22, Albia 23, Ottumwa 24, Mystic 26, Kirksville 27, Trenton 28, Kehoka March 1, Monroe 2.

A ROYAL SLAVE (East: Gordon and Bennett, props.: C. W. Roberts, mgr.): Catawissa, Pa., Feb. 20, Bloomsburg 21, Berwick 22, Nanticoke 23, Plymouth 24, Pittston 25, Olphant 27, Carbondale 28, Port Jervis, N. Y., March 1, Ellenville 2, Middletown 3.

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 18—indefinite.

A SON OF REST: Columbus, O., Feb. 22-24.

A STRUGGLE FOR GOLD (Woods and Thompson, mgrs.): Black Rock, Mo., Feb. 20, Pocahontas 21, Jonesboro, Ark., 22, Brinkley 23, Cottonplant 24, Marianna 26, Clarendon 27, Newport 28, Batesville March 1, Beebe 2, Hot Springs 3, Morrilton 5.

A WIFE'S SECRET: Jersey City, N. J., Feb. 19-24.

AN ARISTOCRATIC TRAMP (B; S. E. Lester, mgr.): Faribault, Minn., Feb. 20, Wabasha 21, Winona 22, Lake City 23, Red Wing 24, Alma, Wis., 25, Hastings, Minn., 26, Stillwater 27, Anoka 28, Princeton March 1, Sauk Centre 2, Little Falls 3.

AN ARISTOCRATIC TRAMP (A: Harry A. Murray, mgr.): Indiana, Pa., Feb. 20, Somerset 21, Myersdale 22, Hagerstown, Md., 23, Martinsburg, W. Va., 24, Carlisle, Pa., 27, Columbia 28, Bethlehem March 1, York 2, Coatesville 3.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., Feb. 19-24.

ADAMS, MAUDE: New York city Nov. 2—indefinite.

AFTER MIDNIGHT: Newark, N. J., Feb. 19-24.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Hoboken, N. J., Feb. 18-21, Camden 22-24, New Haven, Conn., 26-28.

ALLEN, VIOLA: Buffalo, N. Y., Feb. 19-21, Rochester 22, 23, Ithaca 24, Brooklyn 26-March 3.

ANGLIN, MARGARET: Buffalo, N. Y., Feb. 19-21, Warren, Pa., 22, Bradford 23, Kane 24, Pittsburgh 25-March 3.

ARIZONA (David J. Ramage, mgr.): Kewanee, Ill., Feb. 19, Galesburg 20, Decatur 21, Cairo 22, Morganfield, Ky., 23, Madisonville 24, Louisville 26-March 3.

AS TOLD IN THE HILLS (W. R. Mann, mgr.): Niles, O., Feb. 20, Alliance 21, Rochester, Pa., 22, Wellsville, O., 23, Steubenville 24, McKeesport, Pa., 26, 27, Johnstown March 1, Shamokin 3, Mahanoy City 5.

AS YE SOW: Providence, R. I., Feb. 19-21.

AT CRIPPLE CREEK (E. J. Carpenter's): Watsonville, Cal., Feb. 20, Monterey 21, San Luis Obispo 22, Santa Barbara 23, Ventura 24, Los Angeles 25-March 4.

AT PINEY RIDGE (M. O. Higgins, mgr.): Baltimore, Md., Feb. 19-24, Philadelphia, Pa., 26-March 3.

AT THE WORLD'S MERCY (A. J. Spencer, mgr.): Boston, Mass., Feb. 19-24.

BARRYMORE, ETHEL: New York city Dec. 25—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Frederick Kimball, mgr.): New York city Jan. 15—indefinite.

BEFORE AND AFTER: Brooklyn, N. Y., Feb. 19-24.

BEHIND THE MASK: New York city Feb. 19—indefinite.

BELL, DIGBY: Manchester, N. H., Feb. 21.

BELLEW, KYRLE (Liebler and Co., mgrs.): Kansas City, Mo., Feb. 23-24.

BEN HUR: Nashville, Tenn., Feb. 19-24.

BIG HEARTED JIM (Klimt and Gazzolo, props.: Frank Gazzolo, mgr.): Holyoke, Mass., Feb. 19-21, Manchester, N. H., 22-24, Baltimore, Md., 26-March 3.

BINDLEY, FLORENCE: Philadelphia, Pa., Feb. 19-24.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): Washington, D. C., Feb. 19-24.

BUSTER BROWN (Thos. Hodgeman, mgr.): Minneapolis, Minn., Feb. 18-24.

BUSY IZZY'S VACATION: Steubenville, O., Feb. 20, East Liverpool 21, Greensburg, Pa., 22, Uniontown 23, Connellsville 24, Pittsburgh 26-March 3.

CHECKERS (Cornelius Gardiner, mgr.): St. Louis, Mo., Feb. 18-24.

CHILD SLAVES OF NEW YORK: Elisabeth, N. J., Feb. 22-24.

COLLIER, WILLIAM: Washington, D. C., Feb. 19-24.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Baltimore, Md., Feb. 19-24, New York city 26-March 3.

CORCORAN, JANE (Alston and Baxter, mgrs.): Marysville, Kan., Feb. 20, Beatrice, Neb., 21, Lincoln 22, Omaha 23, 24, Jacksonville, Ill., 27, Springfield 28, Decatur March 1, Danville 2, Adrian, Mich., 3.

CRANE, WILLIAM H.: Boston, Mass., Feb. 19-March 3.

CUSTER'S LAST NIGHT (Frank E. Rhoades, mgr.): Cleveland, O., Feb. 19-24, Toronto, Can., 26-March 3.

DALY, ARNOLD: Freeport, Ill., Feb. 20, Elgin 21, Milwaukee, Wis., 22-24, Chicago, Ill., 25-March 4.

DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Dayton, O., Feb. 18-21, Columbus 22-24, Chicago, Ill., 25-March 3.

DAVID HARUM: St. Louis, Mo., Feb. 18-24.

DAVID HARUM (Julius Cahn, mgr.): Oklahoma City, Okla., Feb. 20.

DESERTED AT THE ALTAR (Richard S. Fisher, mgr.): Minersville, Pa., Feb. 20, Reading 21, South Bethlehem 22, Mauch Chunk 23, Allentown 24.

DIXEY, HENRY E. (W. N. Lawrence, mgr.): Chicago, Ill., Jan. 28-Feb. 24.

DORA THORNE (A: Rowland and Clifford's): London, O., Feb. 20, Jamestown 21, Middletown 22, Circleville 23, Lancaster 24.

DORA THORNE (B: Rowland and Clifford's): Buckhannon, W. Va., Feb. 20, Sutton 21, Weston 22, Phillippi 23, Davis 24, Thomas 26, Parsons 27, Elkins 28, Hinton March 2, Bluefield 3.

DORA THORNE (C: Rowland and Clifford, props.): Abilene, Tex., Feb. 20, Sweetwater 21, Colorado 22, Big Springs 23, Pecos 24, El Paso 25, Deming, N. Mex., 26, Clifton 27, Morenci 28, Douglas, Ariz., March 1, Bisbee 2, Tombstone 3.

DORA THORNE (D; Rowland and Clifford's): Shawnee, Okla., Feb. 20, Stroud 21, Cushing 22, Tulsa 23, Oklahoma City 24, Guthrie 25, Kingfisher 26, Waukomis 27, Enid 28, Perry March 1, Ponca 2, Blackwell 3.

DORE, JANE (Joseph Kinz, mgr.): Battle Creek, Mich., Feb. 22, Bay City 24, Saginaw 25, Lansing 26.

DOWNING, ROBERT (Frederic Hand, mgr.): Washington C. H., Ind., Feb. 20, Springfield, O., 21, Wapakoneta 22, Kenton 23.

DREW, JOHN: Montgomery, Ala., Feb. 20, Birmingham 21, Memphis, Tenn., 22, Louisville, Ky., 23, 24.

EAST LYNNE: Whitesboro, Tex., Feb. 20, Madill, I. T., 23, Millcreek 24.

EBEN HOLDEN (W. E. Scammon, mgr.): Wellsboro, Pa., Feb. 20, Watkins, N. Y., 21.

EDESON, ROBERT: Boston, Mass., Feb. 12-24.

ELLIOTT, MAXINE (C. B. Dillingham, mgr.): Brooklyn, N. Y., Feb. 19-24.

EMERY, EDWIN T. (C. E. Cook, mgr.): Denison, Tex., Feb. 20, Little Rock, Ark., 21, Memphis, Tenn., 22-24, Mobile, Ala., 26, Meridian, Miss., 27, Jackson 28, Selma, Ala., March 1, Montgomery 2, Anniston 3.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Louisville, Ky., Feb. 18-24, Cincinnati, O., 25-March 3.

FAUST (Porter J. White's): Van Wert, O., Feb. 20, Hicksville 21, Kendallville, Ind., 22, Decatur 23, St. Marys, O., 24, Fostoria 26, Bucyrus 27, Marion 28, Crestline March 1, Ottawa 2.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Marion, O., Feb. 20, Piqua 21, Columbus 22, Indianapolis, Ind., 23, Peoria, Ill., 26, Galesburg 27, Rock Island 28, Davenport, Ia., March 1, Burlington 2, Quincy, Ill., 3.

FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Palouse, Wash., Feb. 20, Pullman 21, Pomeroy 22, Walla Walla 23, Pendleton, Ore., 24, Prosser, Wash., 27.

FROM RAGS TO RICHES: Camden, N. J., Feb. 19-21.

GALLATIN, ALBERTA (Kane, Shipman and Colvin, mgrs.): St. Louis, Mo., Feb. 19-March 3.

GALLOPS: New York city Feb. 12—indefinite.

GEORGE, GRACE: Mankato, Minn., Feb. 20, Sioux City, Ia., 21, Omaha, Neb., 22, St. Joseph, Mo., 23, Lincoln, Neb., 24, Des Moines, Ia., 26, Clinton 27, Peoria, Ill., March 1, Bloomington 2, Springfield 3.

GILLETTE, WILLIAM: Philadelphia, Pa., Feb. 19-March 3.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Toledo, O., Feb. 18-21, Cincinnati 25-March 3, Louisville, Ky., 5-10.

GILMORE, PAUL (Jules Murry, mgr.): Denver, Col., Feb. 18-24, Victor 25, Pueblo 26, Leadville 27, Grand Junction 28, Salt Lake City, U., March 1-3.

GIRL OF THE STREETS (Decker and Veronee, props.; Geo. F. Driscoll, mgr.): Boonville, N. Y., Feb. 20, Lowville 21, Ottawa, Can., 22-24, Kingston 26, Peterboro 27, Brantford 28, London March 1, Hamilton 2, 3.

GLASER, VAUGHAN: Cleveland, O., Feb. 19-24.

GRAPEWIN, CHARLES E.: Montreal, Can., Feb. 19-24.

GREET, BEN: Chicago, Ill., Feb. 26-March 10.

GRIFFITH, JOHN: Austin, Tex., Feb. 20, Cleburne 21, Ennis 22, Sherman 23, Ft. Worth 24, Gainesville 26, Ardmore, I. T., 27, Norman, Okla., 28, Oklahoma City March 1, Enid 2, Guthrie 3.

HALL, HOWARD (Henry Pierson, mgr.): Wilmington, Del., Feb. 19-21, Trenton, N. J., 22-24, Philadelphia, Pa., 26-March 3.

HALL, JESSIE MAE: Pittsburgh, Pa., Feb. 18-24.

HAMILTON, FLORENCE (Garland Gaden, mgr.): Burlington, N. Y., Feb. 20, Rutland, Vt., 21, Utica, N. Y., 22, Mechanicsville 23, Rondout 24, Port Jervis 26, Middletown 27, Easton, Pa., 28, Allentown March 1, Reading 2, York 3.

HANFORD, CHARLES B. (N. Lawrence Walker, mgr.): Seattle, Wash., Feb. 18-20, Everett 21, Bellingham 22, Vancouver, B. C., 23, Victoria 24, Tacoma, Wash., 26, Salem, Ore., 28, Eugene March 1, Woodland, Cal., 3.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD: Bridgeton, N. J., Feb. 20, Burlington 21, Plainfield 22, Orange 23, Elizabeth 24.

HEARTS ADRIFT (Garland Gaden, mgr.): Baltimore, Md., Feb. 19-24, Washington, D. C., 26-March 3.

HENDRICKS, BEN (Wm. Gray, mgr.): Yuiare, Cal., Feb. 20, Porterville 21, Fresno 22, Hanford 23, Visalia 24, Madera 28, Modesto March 1, Lodi 2, Stockton 3.

HER ONLY SIN: Charleston, Ill., Feb. 20, Terre Haute, Ind., 21, 22, Brazil 23, Lebanon 26, Kokomo 27, Peru 28, Wabash March 1, Huntington 2, Logansport 3.

HIGGINS, DAVID: Boston, Mass., Feb. 19-24.

HIS FATHER'S SIN (Jed Carlton, mgr.): Brooklyn, Ia., Feb. 20, Marengo 21, Oxford 22, Lone Tree 24, Kalona 26, Montezuma 27, Deep River 28, Williamsburg March 1, Washington 2, Ottumwa 3.

HIS MAJESTY: Philadelphia, Pa., Feb. 12-24.

HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): New York city Jan. 22—indefinite.

HOOLIGAN IN NEW YORK (Frazee and Brown, props.): Hoquiam, Wash., Feb. 20, Centralia 21, Chehalis 22, Astoria, Ore., 23, Oregon City 24, Vancouver, Wash., 25, Dallas, Ore., 26, Pendleton 27, Baker City 28, Weiser, Ida., March 1, Boise City 2, Pocatello 3.

HOW BAXTER BUTTED IN: Utica, N. Y., Feb. 19, 20, New Brunswick, N. J., 22, Plainfield 24, Philadelphia, Pa., 26-March 3.

HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): New York city Feb. 19-24.

HUMAN HEARTS (Southern: Jay Simms, mgr.): Crestline, O., Feb. 20, Marietta 22, Athens 23, Parkersburg, W. Va., 24.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Seattle, Wash., Feb. 18-24, Portland, Ore., 25-March 3.

IRWIN, MAY: Plainfield, N. J., Feb. 20, Bridgeport, Conn., 21, New Haven 22, Waterbury 23, Hartford 24, Boston, Mass., 26-March 10.

JAMES, LOUIS: Brainerd, Minn., Feb. 20, Superior, Wis., 21, Duluth, Minn., 22-24.

JEFFERSONS, THE: Akron, O., Feb. 20, Fostoria 21, Detroit, Mich., 22-24.

JEFFREYS, ELLIS: New York city Jan. 22—indefinite.

JULIE BON BON: New York city—indefinite.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Baltimore, Md., Feb. 19-24, Washington, D. C., 26-March 3.

KERRY GOW: Duluth, Minn., Feb. 20, Red Wing 21, Rochester 22, Winona 23, Mankato 24, Sioux Falls, S. D., 27, Sioux City, Ia., 28, Omaha, Neb., March 1-3.

KING OF THE OPIUM RING: Paterson, N. J., Feb. 19-21, Hoboken 22-24.

KING OF TRAMPS (Cohan and Sutherland, mgrs.): Albion, Ind., Feb. 20, Garrett 21, Auburn 22, Butler 23, Findlay, O., 24.

KNOTT, ROSELLE (Kane, Shipman and Colvin, mgrs.): Richmond, Ind., Feb. 20, Dayton, O., 21, Springfield 22, Piqua 23, Anderson, Ind., 24.

LACKAYE, WILTON: Brooklyn, N. Y., Feb. 19-24, Pittsburgh Pa., 26-March 3.

LORAINE, ROBERT: Brooklyn, N. Y., Feb. 19-24.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Cleveland, O., Feb. 19-24, Louisville, Ky., 27-March 3.

LURED FROM HOME (A. H. Woods, mgr.): Kansas City, Mo., Feb. 18-24, St. Joseph 25, 26, Omaha, Neb., 27, 28, Des Moines March 1-3.

LYMAN TWINS (Lyman Bros., mgrs.): Monroe, N. C., Feb. 20, Chester, S. C., 21, Gastonia, N. C., 23, Charlotte 24, Salisbury 26, Hickory 27, Asheville 28, Spartanburg, S. C., March 1, Greenville 2, Anderson 3.

McFADDEN'S FLATS (Thos. H. Henry, mgr.): Rochester, N. Y., Feb. 19-21, Syracuse 22-24, Scranton, Pa., 26-28.

MACK, ANDREW: Chicago, Ill., Feb. 11-24.

MALLORY, CLAYTON: Waverly, N. Y., Feb. 20-22.

MANSFIELD, RICHARD: Detroit, Mich., Feb. 19-21, Toronto, Can., 22-24.

MELVILLE, ROSE (J. H. Stirling, mgr.): Indianapolis, Ind., Feb. 19-24, Dayton, O., 26-28.

MILLER, HENRY: Washington, D. C., Feb. 19-24.

MIZPAH: Boston, Mass., Feb. 12-March 3.

MODJESKA (Jules Murry, mgr.): Boise City, Ida., Feb. 20, Pocatello 21, Las Vegas, N. M., 23, Albuquerque 24, Colorado Springs, Col., 26, Topeka, Kan., 28, Wichita March 2, Oklahoma City 3.

MORE TO BE PITIED THAN SCORNED: Providence, R. I., Feb. 19-24.

MORRISON, LEWIS (Jules Murry, mgr.): Omaha, Neb., Feb. 18-21.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Newark, N. J., Feb. 19-24, Trenton March 1-3.

MORTONS, THE FOUR (Percy G. Williams, mgr.): Louisville, Ky., Feb. 18-24, Indianapolis, Ind., 25-28, Dayton, O., March 1-3.

MR. HOPKINSON: New York city Feb. 12—indefinite.

MR. BLARNEY FROM IRELAND: Philadelphia, Pa., Feb. 12-24.

MRS. LEFFINGWELL'S BOOTS: Philadelphia, Pa., Feb. 12-24.

MRS. WIGGS OF THE CABBAGE PATCH: New Orleans, La., Feb. 18-24, Mobile, Ala., 26, Montgomery 27, Selma 28, Birmingham March 1, Atlanta, Ga., 2, 3.

MURPHY, TIM (T. B. Saunders, mgr.): Dallas, Tex., Feb. 20, Waxahatchie 21, Oklahoma City, Okla., 22, Waco, Tex., 23, San Antonio 24, Austin 26, Galveston 27, Houston 28, Beaumont March 1.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): San Francisco, Cal., Feb. 18-24, Oakland 25, Sacramento 26, Chico 27, Red Bluff 28, Redding March 1, Salem, Ore., 3.

MY TOM BOY GIRL (H. H. Winchell, mgr.): Atlanta, Ga., Feb. 19-24.

MY WIFE'S FAMILY (Eastern; F. W. Cooke, mgr.): Du Bois, Pa., Feb. 20.

NETHERSOLE, OLGA (C. B. Dillingham, mgr.): Milwaukee, Wis., Feb. 24, Detroit, Mich., 26-March 3.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Windber, Pa., Feb. 21, Johnstown 22, Vandergrift 23, Greensburg 24.

OLD ARKANSAW: Osawatomie, Kan., March 1, Paola 2, Pleasanton 5.

ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.: Fred Walton, mgr.): Findlay, O., Feb. 20, Fort Wayne, Ind., 21, Hartford City 22, Portland 23, Lima, O., 24, Springfield 26, Newark 27, Zanesville 28, Cambridge March 1, Steubenville 2, Bellaire 3.

ON THE BRIDGE AT MIDNIGHT (Western; Klima and Gazzolo, props.; Daniel Reed, mgr.): Cincinnati, O., Feb. 18-24, Hamilton 25, Springfield 26, Newark 27, Zanesville 28, Steubenville March 2, Bellaire 3.

O'NEILL, JAMES: Augusta, Ga., Feb. 20, Savannah 21, Brunswick 22, St. Augustine, Fla., 23, Jacksonville 24, Albany, Ga., 26, Americus 27, Macon 28, Atlanta March 1, Knoxville, Tenn., 2, Chattanooga 3.

O'NEIL, NANCE: Victoria, B. C., Feb. 19, 20, Vancouver 21, 22, Whatcom 23, Tacoma 24, Ellensburg 26, Yakima 27, Spokane 28, March 1, Helena, Mont., 2, Anaconda 3, Butte 4-6.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Chillicothe, O., Feb. 20, Circleville 21, Lancaster 22, Mansfield 23, Akron 24, Wooster 26, Kenton 27, Dayton 28, Wapakoneta March 1, Fostoria 2, St. Marys 3.

OVER NIAGARA FALLS (B; L. H. Newcomb, mgr.): Fulton, Mo., Feb. 21, Jefferson City 22, Mexico 23, Louisiana 24, Quincy, Ill., 25, Keokuk 26, Centreville, Ia., 27, Albia 28, Ottumwa March 1.

OVER NIAGARA FALLS (Eastern; Rowland and Clifford, props.): Batavia, N. Y., Feb. 20, Lockport 21, Niagara Falls 22, St. Catharines, Can., 23, Hamilton 24.

PATTON, W. B. (J. M. Stout, mgr.): Poplar Bluff, Mo., Feb. 20, Cairo, Ill., 23, Murphysboro 24, East St. Louis 25, Alton 26, Centralia 27, Charleston 28, Mattoon March 1.

PECK'S BAD BOY (Heath and Farren, mgrs.): Toledo, O., Feb. 19-21, Bowling Green 22.

PECK'S BAD BOY: Dresden, Can., Feb. 21, Windsor 23, Monroe, Mich., 24, Adrian 26, Ypsilanti 27, Hillsdale March 2, Eaton Rapids 3.

QUEEN OF THE CONVICTS: Chicago, Ill., Feb. 18-24, Detroit, Mich., 25-March 3.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Louisville, Ky., Feb. 18-24, St. Louis, Mo., 26-March 3.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): New York city Feb. 18-24, Wilkes-Barre 26-28.

ROBERTS, FLORENCE (E. V. Giroux, mgr.): Sacramento, Cal., Feb. 20, 21, Stockton 22, Oakland 23, 24, San Francisco 26-March 11.

ROBIN HOOD: Gainesville, Tex., Feb. 20, Dennison 21, Sherman 22, Paris 23, Greenville 24, Shreveport, La., 25, 26, Marshall, Tex., 27, Tyler 28, Texarkana, Ark., March 1, Hot Springs 2.

RUDOLPH AND ADOLPH (Alfred Pollock Hamberg, mgr.): Ludington, Mich., Feb. 20, Big Rapids 21, Saginaw 23, Bay City 24, Flint 25, Port Huron 26, Pontiac 27, 28.

SHADOWS OF A GREAT CITY: Chicago, Ill., Feb. 11-24.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Coffeyville, Kan., Feb. 20, Parsons 21, Columbus 22, Joplin, Mo., 23, Lamar 24, Pittsburg, Kan., 25, Chanute 26, Ft. Scott 27, Iola 28, Ottawa March 1, Salina 2, Abilene 3.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): St. Paul, Minn., Feb. 18-24.

SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Kansas City, Mo., Feb. 18-24, St. Louis 25-March 3.

SKINNER, OTIS: New York city Feb. 12—indefinite.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Des Moines, Ia., Feb. 22-24, Denver, Col., March 4-10.

SULLY, DANIEL (William D. Emerson, mgr.): Philadelphia, Pa., Feb. 19-24.

TEN NIGHTS IN A BAR ROOM (Jno. F. Stowe, prop.): Bingham Junction, U., Feb. 20, Mercer 21, Pleasant Grove 22, American Forks 23, Maroni March 1, Manti 2, Gunnison 3, Richfield 5, Salina 6.

TEXAS: Brooklyn, N. Y., Feb. 19-24.

TEXAS SWEETHEARTS: Zanesville, O., Feb. 22, Massillon 24.

THE ARRIVAL OF KITTY (The C. S. Williams Co., mgrs.): Ilion, N. Y., Feb. 20, Rome 22, Lyons 23, Geneva 24, Penn Yan 26, Palmyra 27, Bath 28.

THE BANKER'S CHILD (Harry Shannon, mgr.): Tulsa, I. T., Feb. 20, Sapulpa 21, Okmulgee 22, Tecumseh, Okla., 23, Shawnee 24, Oklahoma City 25, El Reno 26, Chickasha, I. T., 27, Medford, Okla., 28, Peabody, Kan., March 2, Strong City 3.

THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Omaha, Neb., Feb. 22, Detroit, Mich., 25-March 3.

THE CLANSMAN: New York city Jan. 8—indefinite.

THE CLANSMAN (Western; Geo. H. Brennan, mgr.): Omaha, Neb., Feb. 18-21.

THE CLAY BAKER: Columbus Grove, O., Feb. 20, Ottawa 21, Findlay 22, Pauiding 23, Bryan 24, Norwalk 27, New Philadelphia 28.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Binghamton, N. Y., Feb. 20, Utica 21, Schenectady 22, Troy 23, Albany 24.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): St. Louis, Mo., Feb. 19-24, Springfield, Ill., 26, Decatur 27, Bloomington 28.

THE CONVICT'S DAUGHTER (W. T. Boyer, mgr.): Montgomery, Ala., Feb. 19-21.

THE COUNTY CHAIRMAN: San Francisco, Cal., Feb. 12-24.

THE COWBOY GIRL: Burlington, Ia., Feb. 20.

THE CURSE OF DRINK: Scranton, Pa., Feb. 19-21, Reading 22-24.

THE DARLING OF THE GODS: Pittsburgh, Pa., Feb. 12-24.

THE DEVIL'S AUCTION: Halifax, N. S., Feb. 19-22, Calais, Me., 27, Eastport 28.

THE DUKE OF KILLICRANKIE (Archie L. Shepard, mgr.): South Norwalk, Conn., Feb. 22, Winsted 23, Meriden 24, Middletown 26, New Britain 27, Torrington 28, Derby March 1, Riverpoint, R. I., 2, Westerly 3.

THE ELEVENTH HOUR (Lincoln J. Carter's): Seymour, Ind., Feb. 20, Bedford 21, Bloomington 22, Bloomfield 23, Jasonville 25, Linton 26, Vincennes 27, Olney 28, Effingham March 1, Mattoon 2, Paris 3.

THE ERRAND BOY (P. H. Sullivan Amusement Co., mgrs.): Nashville, Tenn., Feb. 18-24, Atlanta, Ga., 25-March 3.

THE ETERNAL CITY: Lynchburg, Va., Feb. 20.

THE EYE WITNESS: Philadelphia, Pa., Feb. 19-24.

THE FACTORY GIRL (Chas. R. Blaney, mgr.): Dayton, O., Feb. 19-21, Toledo 22-24, Columbus March 1-3.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Batavia, N. Y., Feb. 22, East Aurora 23, Niagara Falls, N. Y., 24, Dunkirk 26.

THE FLAMING ARROW (W. F. Jackson, mgr.): Louisville, Ky., Feb. 22-March 3.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): New York city Feb. 19-24, Hoboken, N. J., 26-28, Plainfield March 1, Bridgeport, Conn., 2, 3.

THE GRAFTER: Jersey City, N. J., Feb. 19-24.

THE HEART OF CHICAGO (Dick French, mgr.): Minersville, Pa., Feb. 21, Shenandoah 22, Ashland 23, Mt. Carmel 24, Shamokin 26, Bloomsburg 27, Plymouth 28, Nanticoke March 1, Milton 2, Williamsport 3.

THE HEART OF MARYLAND: New York city Feb. 26—indefinite.

THE HEIR TO THE HOORAH: New Orleans, La., Feb. 18-24.

THE HOLY CITY (East; Gordon and Bennett, props.: Edward Taylor, mgr.): Springfield, Mass., Feb. 19-21, Fitchburg 22, South Framingham 23, Gloucester 24, Nashua, N. H., 26, Concord 27, Laconia 28, Somersworth March 1, Portsmouth 2, Manchester 3.

THE HOLY CITY (West: Gordon and Bennett, props.: Henry Blackaller, mgr.): Wilmington, O., Feb. 20, Hillsboro 21, Lebanon 22, Xenia 23, Middletown 24, Richmond, Ind., 26, New Castle 27, Connersville 28, Rushville March 1, Lebanon 2, Franklin 3.

THE HOOSIER GIRL (Gus Cohan, mgr.): Weston, W. Va., Feb. 20, Charleston 21, Parkersburg 22, Gallipolis, O., 23, Huntington, W. Va., 24.

THE HOUSE OF MYSTERY: Wilkes-Barre, Pa., Feb. 19-21, Scranton 22-24, Montreal, Can., 26-March 3.

THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Monessen, Pa., Feb. 21, McKeesport 22-24, Wheeling, W. Va., 26-28, Altoona, Pa., March 3.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Chicago, Ill., Feb. 11-March 3.

THE LION AND THE MOUSE: Chicago, Ill., Feb. 12—indefinite.

THE LION AND THE MOUSE: New York city Nov. 20—indefinite.

THE LITTLE HOMESTEAD (Wm. McCauley, mgr.): North Baltimore, O., Feb. 21, Defiance 22, Findlay 24, Toledo 25-28.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Canonsburg, Pa., Feb. 20, Brownsville 21, Braddock 22, Sharon 23, Oil City 24, Franklin 26, Elwood City 27, Rochester 28, Salineville, O., March 1, Canal Dover 2, Coshocton 3.

THE MISSOURI GIRL (East): Woodstock, Va., March 1, Winchester 2, Martinsburg, W. Va., 3.

THE MISSOURI GIRL (West): Fairview, U., March 1, Provo 2, Springville 3.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Portland, Ore., Feb. 18-24, Seattle, Wash., 25-March 3.

THE MUMMY AND THE HUMMING BIRD: Bellows Falls, Vt., Feb. 20, Holyoke, Mass., 21, Malden 22, Bennington, Vt., 23, Schenectady, N. Y., 24, Hudson 25, 26, Kingston 27, Walden 28, Danbury, Conn., March 1, Winsted 2, Waterbury 3.

THE NINETY AND NINE (Chas. H. Young, mgr.): Memphis, Tenn., Feb. 19-24, St. Louis, Mo., March 5-10.

THE OLD CLOTHES MAN (Rowland and Clifford, props.): Taunton, Mass., Feb. 20, Woonsocket, R. I., 21, Norwich, Conn., 22, Putnam 23, Middletown 24, New Britain 26, Winsted 27, Thomaston 28, Torrington March 1, Derby 2, South Norwalk 3.

THE OLD HOMESTEAD: Victor, Col., Feb. 20, Cripple Creek 21, Aspen 22, Leadville 23, Colorado Springs 24, Denver 26-March 3.

THE PRINCE CHAP: Newark, N. J., Feb. 19-24.

THE PRINCE IMPERIAL: Denison, Tex., Feb. 20, Little Rock, Ark., 21.

THE PRINCE OF INDIA: Chicago, Ill., Feb. 5—indefinite.

THE SHADOW BEHIND THE THRONE (Jas. H. Rhodes, mgr.): Canton, Ill., Feb. 20, Moline 21, Galesburg 22, Springfield 23, Peoria 24.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Monessen, Pa., Feb. 20, Scottdale 21, Mt. Pleasant 22, Rochester 23, Butler 24.

THE SMART SET: Pittsburgh, Pa., Feb. 19-24.

THE STREET SINGER (Swickard Brothers, mgrs.): Madisonville, Ky., Feb. 20, Paducah 21, Little Rock, Ark., 23, Hot Springs 24, Hope 26, Texarkana 27, Shreveport, La., 28, Monroe March 1, Baton Rouge 2, Alexandria 3.

THE SUNNY SOUTH: Austin, Pa., Feb. 20, Galeton 21, Blossburg 22, Elmira, N. Y., 23, Susquehanna, Pa., 26, Norwich, N. Y., 27, New Berlin 28.

THE TITLE MART: New York city Feb. 19—indefin

PROCTOR'S 125TH STREET: New York city—Indefinite.
SHELBY, MIRIAM: Troy, N. Y.—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass., indefinite.

REPERTOIRE COMPANIES.

ALLISON STOCK: Greenfield, Tenn., Feb. 19-21, Bardwell, Ky., 22-24.
BENNETT-MOULTON (Ira R. Newell, mgr.): Poughkeepsie, N. Y., Feb. 19-24.
BENNETT-MOULTON (C. H. Ocobock, mgr.): Rockland, Me., Feb. 19-24, Bath 26-March 3.
BENNETT-MOULTON (Will A. Partello, mgr.): Morristown, N. J., Feb. 19-24.
BENNETT'S SHOW: Regina, Can., Feb. 19-24.
BENTON'S COMEDIANS: Cleveland, Okla., Feb. 19-24.
BON TON COMEDY: Rochester, Pa., Feb. 19-24.
BRECKENRIDGE STOCK (Edwin Barry, mgr.): Colorado, Tex., Feb. 19-21, Baird 22-24.
BROWN, KIRK (J. T. Macauley, mgr.): Easton, Pa., Feb. 19-24, Paterson, N. J., 26-March 3.
BROADBRIDGE STOCK (Harry Strouse, mgr.): Colorado, Tex., Feb. 19-21, Baird 22-24.
BURKE-McCANN: Punxsutawney, Pa., Feb. 19-24, Barnesboro 26-28, Phillipsburg March 1-3.
CARROLL COMEDY (Ion Carroll, mgr.): Wellsburg, W. Va., Feb. 19-24.
CENTURY STOCK (W. Dick Harrison, mgr.): Belleville, Ill., Feb. 18-20, Decatur 21-24.
CHAMPLIN STOCK: Williamsport, Pa., Feb. 19-24.
CHASE-LISTER: Webb City, Mo., Feb. 18-24.
CHASE-LISTER (Northern: Glen F. Chase, mgr.): Brookings, S. D., Feb. 19-21.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Jeannette, Pa., Feb. 19-24, Parkersburg, W. Va., 26-March 3.
CHICAGO STOCK (Charles H. RossKam, mgr.): Binghamton, N. Y., Feb. 26-March 3, Peekskill 5-10.
COOK-CHURCH (H. W. Taylor, mgr.): Washington, Pa., Feb. 19-24, Butler 26-March 3.
CORNELL STOCK (W. R. Cornell, mgr.): Alexandria, Ind., Feb. 19-24.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Owensboro, Ky., Feb. 19-24, Evansville, Ind., 26-March 2.
CRESCENT COMEDY (B. A. Bergman, mgr.): Brunswick, Ga., Feb. 19-24, Jacksonville, Fla., 26-March 3.
DE PEW-BURDETT STOCK (Thos. E. De Pew, mgr.): Clifton Forge, Va., Feb. 16-21, Lynchburg 22-24, Roanoke 26-March 3.
DE VONDE, CHESTER (Phil Levy, mgr.): Altoona, Pa., Feb. 19-24.
DUDLEY, FRANK: Union City, Tenn., Feb. 19-24, Poplar Bluff, Mo., 26-March 3.
ECLIPSE STOCK: Crockett, Tex., Feb. 19-20, Trinity 21, Huntsville, 22-24.
ELLIS STOCK: St. John, N. B., Feb. 19-March 10.
EMERY STOCK (A. C. Orcutt, mgr.): Chillicothe, O., Feb. 19-24, Toledo 26-March 3.
FENBERG STOCK (Eastern; George Fenberg, mgr.): New London, Conn., Feb. 19-24, Norwich 26-March 3.
FENBERG STOCK (Will Desbon, mgr.): Biddeford, Me., Feb. 19-24.
FISKE, MAY: North Adams, Mass., Feb. 19-24.
FLYNN STOCK: Burlington, Vt., Feb. 19-24.
GIFFORD-HAERING: Plattsville, Wis., Feb. 19-24.
GLICK STOCK (Harry Glick, mgr): Danville, Ky., Feb. 19-24, Lexington 26-March 3.
GOOD, ADAM: Newport, R. I., Feb. 12-24.
GUY STOCK (Chas. W. Mercer, mgr.): Canton, O., Feb. 19-24, Lancaster 26-March 3.
HALL, DON C.: Kenton, O., Feb. 19-24; Lima 26-March 3.
HARVEY AND GAGE: Portland, Me., Feb. 19-24; Lewiston 26-March 3.
HARCOURT COMEDY: Manchester, N. H., Feb. 19-24.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Elden, Ia., Feb. 19-24, Seymour 26-March 3.
HENDERSON, MAUD: Manchester, Ia., Feb. 19-24.
HERALD SQUARE STOCK: Medina, N. Y., Feb. 19-24, Albion 26-March 3.
HICKMAN, BESSEY: Beardstown, Ill., Feb. 18-24.
HILLMAN, MAUDE: Waterville, Me., Feb. 19-21, Augusta 22-24.
HIMMELKIN'S IDEALS (Jno. A. Himmelein, mgr.): Yonkers, N. Y., Feb. 19-24.
HIMMELKIN'S IMPERIAL STOCK (Jno. Himmelein, mgr.): Frankfort, Ky., Feb. 20-24; Portsmouth, O., Feb. 26-March 3.
HOYT'S COMEDY (H. G. Allen, mgr.): Portsmouth, O., Feb. 19-24; Huntington, W. Va., Feb. 26-March 3.
HUNT STOCK: South Bend, Ind., Feb. 19-24.
HUNTLEY STOCK (J. H. Huntley, mgr.): Lewiston, Me., Feb. 19-24.
IMPERIAL STOCK: Lexington, Ky., Feb. 19-25.
INTERNATIONAL STOCK: Middletown, N. Y., Feb. 19-24, Oneonta 26-March 3.
JEAVONS STOCK: Pomeroy, O., Feb. 19-24.
KARROLL, DOT: Glens Falls, N. Y., Feb. 19-24, Schenectady 26-March 3.
KELLEY, JEWELL, STOCK: Fayetteville, Ark., Feb. 19-24.
KENNEDY, JAMES (O. E. Wie, mgr.): New Britain, Conn., Feb. 19-24, Meriden 26-March 3.
KENNEDY PLAYERS (T. H. Delevan, mgr.): Winchester, Ky., Feb. 19-24, Maysville 25, Zanesville, O., March 3.
KINGSLEY-RUSSELL: Milan, Mo., Feb. 19-21, Trenton 22-24.
LEWIS, DOROTHY (A. H. Block, mgr.): Corry, Pa., Feb. 19-24, Niles, O., 26-March 3.
LESLIE, ROSABELLE (Slim Allen, mgr.): New Castle, Pa., Feb. 19-24.
LOCKES, THE: Holton, Kan., Feb. 19-21.
LONG, FRANK E.: Waterloo, Ia., Feb. 19-24, Duquesne 26-March 3.
LYCEUM STICK (E. G. Grosjean, mgr.): Bryan, Tex., Feb. 19-24, Palestine 26-March 3.
MACK, FLORENCE: Lapeer, Mich., Feb. 22-24.
McAULIFFE STOCK (Harry Katzoo, mgr.): Pittsfield, Mass., Feb. 19-24, Springfield 26-March 3.
MANHATTAN STOCK (Sallinger and Branson, mgrs.): Oswego, N. Y., Feb. 19-24.
MARKS BROTHERS (R. W. Marks, mgr.): Burlington, Vt., Feb. 19-24, Montpelier 26-March 3.
MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can.—indefinite.
MASON-IMSON: Sterling, Col., Feb. 19-24.
MARKS BROTHERS (Joe Marks, mgr.): Kingston, Can., Feb. 19-24, Belleville 26-March 3.
METROPOLITAN STOCK: Wellington, Kan., Feb. 19-24.
MOORE-LA VERNA STOCK: Carlisle, Ind., Feb. 19-24, Mercs 26-March 3.
MITCHELL'S ALL STARS: Brockton, Mass., Feb. 19-24.
MURRAY AND MACKEY (John J. Murray, mgr.): Walden, N. Y., Feb. 19-24, Yonkers 26-March 3.
MYERS, IRENE (Will H. Myers, mgr.): New Bedford, Mass., Feb. 19-24, Salem 26-March 3.
MYRKLE-HARDER (W. H. Harder, mgr.): Lawrence, Mass., Feb. 19-24, Portland, Me., 26-March 3.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Du Bois, Pa., Feb. 19-24, Johnstown 26-March 3.
MYRKLE-HARDER (Latimore and Leigh, mgrs.): Ft. Smith, Ark., Feb. 19-24, Joplin, Mo., 26-March 3.
NATIONAL STOCK: Webster City, Ia., Jan. 29-31.
NELSON, HAROLD: Ishpeming, Mich., Feb. 19-24, Marquette 26-28, Escanaba March 1-4.
NORTH BROTHERS: Lacrosse, Wis., Feb. 18-24, Albert Lea, Minn., 25-March 3.
ORPHEUM STOCK (Edward Doyle, mgr.): Akron, O., Feb. 27-March 3, Youngstown 5-10.
OSMAN STOCK (Jno. Osman, mgr.): Bristol, Tenn., Feb. 19-24, Knoxville 26-March 3.
PAYTON SISTERS (C. Stafford Payton, mgr.): Petersburg, Va., Feb. 19-24, Lynchburg 26-March 3.
PHELAN COMEDY: Marlboro, Mass., Feb. 19-24.
PICKETT, THE: St. Augustine, Fla., Feb. 19-24.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): York, Pa., Feb. 19, 20, Lancaster 26-March 3.
RENTFROW'S PATHFINDERS: Streator, Ill., Feb. 19-24, Danville 26-March 3.
ROE COMEDY: Troy, N. Y., Feb. 19-24.
ROE STOCK (J. W. Roe, mgr.): Lynn, Mass., Feb. 19-24.
RUBLE THEATRE: Logan, U., Feb. 19-24.
RYAN STOCK (Dan'l Ryan, mgr.): Salem, Mass., Feb. 19-24.
SITES STOCK (Standard Amusement Co., mgrs.): Williston, N. D., Feb. 18-20, Glasgow, Mont., 22-24, Havere 25, 26, Benton 27, Sandcoulee 28, Helena March 1, Butte 2, Bozeman 3.
TAYLOR, ALBERT: Mobile, Ala., Feb. 19, 20, Selma 21, 22, Birmingham 23, 24.
TUCKER, ETHEL (Mack Brothers, mgrs.): Rocky Ford, Col., Feb. 19-24, La Junta March 5-10.
TURNER, CLARA: Paterson, N. J., Feb. 19-24, Peekskill, N. Y., 26-March 3.
VAN DYKE AND EATON (F. Mack, mgr.): Morgantown, W. Va., Feb. 19-24; Monessen, Pa., Feb. 26-March 3.
WAITE COMEDY (Jas. R. Waite, mgr.): Springfield, N. S., Feb. 19-22, Halifax 24-March 3.
WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Tiskilwa, Ill., Feb. 19-21, Lacon 22-24, Prophetstown 26-28, Moline March 1-4.
WARNER COMEDY: Detroit, Mich., Feb. 19-24, Litchfield 26-March 3.
WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Stafford, Kan., Feb. 19-21, Kingman 22-24, Wichita 26-March 3.
YOUNG, EDWIN: Bristol, Pa., Feb. 19-25.

OPERA AND EXTRAVAGANZA.

A MADCAP PRINCESS (Edwin O. Child, mgr.): Harrisburg, Pa., Feb. 20, Allentown 21, Scranton 22, Hazelton 23, Wilkes-Barre 24, Pittston 26, Ithaca, N. Y., 27, Auburn 28, Utica March 1, Troy 2, Albany 3.
BABES IN TOYLAND: Cincinnati, O., Feb. 18-24.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Columbus, O., Feb. 19-21, Newark 22, Zanesville 23, Cambridge 24, Bellaire 26, Washington, Pa., 27, McKeesport 28, Scottdale, March 1, Connellsville 2, Uniontown 3.
BLAUVELT, LILLIAN: Plainfield, N. J., Feb. 26, Glens Falls, N. Y., 27, Utica 28, Schenectady March 1, Albany 2, Troy 3.
BRANDT, SOPHIE, OPERA: Harrisburg, Pa., Feb. 20, Allentown 21, Scranton 22, Hazleton 23, Wilkes-Barre 24.
CAHILL, MARIE (D. V. Arthur, mgr.): Philadelphia, Pa., Feb. 19-March 3.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New York city Feb. 12—indefinite.
COMING THRO' THE RYE: Chicago, Ill., Feb. 12—indefinite.
DANIELS, FRANK: Boston, Mass., Feb. 19-March 3.
DESHON, FRANK: Cincinnati, O., Feb. 18-24.
EDWARDS, PAULA: Boston, Mass., Feb. 12-24, Albany, N. Y., 26-27, Gloversville 28, Johnstown March 1, Amsterdam 2, Cohoes 3.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Tacoma, Wash., Feb. 20, 21, Spokane 22-24, Anaconda, Mont., 26, Butte 27-28.
FANTANA: New Haven, Conn., Feb. 19-20, Willimantic 21, Providence, R. I., 22-24, Hartford, Conn., 26, Great Barrington, Mass., 27, Albany, N. Y., March 2, 3.
FORD AND GEHRUE: New York city Feb. 19-24.
FORTY-FIVE MINUTES FROM BROADWAY: New York city—indefinite.
FRENCH OPERA: New Orleans, La.—Indefinite.
GAY NEW YORK (Charles E. Barton, mgr.): Peekskill, N. Y., Feb. 20, Newburgh 21, Albany 22-24, Trenton, N. J., 26-28, Paterson March 1-3, Hoboken 4-7.
GLASER, LULU: Minneapolis, Minn., Feb. 19-24.
GIRLS WILL BE GIRLS (Wm. A. Brady, mgr.): Mansfield, O., Feb. 20, Lima 21, Marion 22, Findlay 23, Tiffin 24, Cleveland 26-March 3.
HAPPYLAND: Philadelphia, Pa., Feb. 19-March 5.
HERALD SQUARE OPERA: Americus, Ga., Feb. 24, Pensacola, Fla., 26, Montezuma, Ga., 27, Milledgeville 28, Madison March 2, Athens 3, Elberton 5.
HIS MAJESTY (Frank W. Lloyd, mgr.): Philadelphia, Pa., Feb. 12-March 3.
HIS HIGHNESS THE BEY (Walter C. De Witt, mgr.): Xenia, O., Feb. 20, Middletown 21, Hamilton 22, Richmond 23, New Castle 24, Greenville 26, Dunkirk, Ind., 27, Kokomo 28.
HOGAN, ERNEST: Philadelphia, Pa., Feb. 19-24.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Atlanta, Ga., Feb. 19-24.
IN CUPID'S GARDEN (Jas. Phelan, mgr.): Leipsic, O., Feb. 20, Ottawa 21, Delphos 22, Celina 23, Van Wert 24, Continental 26, Napoleon 27, Defiance 28, Bryan March 1, Butler, Ind., 2, Kendallville 4.
IT HAPPENED IN NORDLAND: St. Paul, Minn., Feb. 18-24.
IRMA OPERA (Wm. Heywood, mgr.): Unionville, Mo., Feb. 20, Bloomfield 21, Centerville 22, Corydon 23, Indianola 24, Knoxville 26, Albia 27.
JONES, PAUL, OPERA (Jno. H. Garrison, mgr.): Battle Creek, Mich., Feb. 20, Ann Arbor 21, Adrian 22, Ft. Wayne, Ind., 23, Marion 24, St. Louis, Mo., 25-March 3.
LAND OF NOD: Louisville, Ky., Feb. 19-22, Lexington 23-24, Hamilton, O., 26, Terre Haute, Ind., March 1, Anderson 3.
LITTLE JOHNNY JONES (Sam H. Harris, mgr.): Winnipeg, Man., Feb. 19, 20, Grand Forks, N. D., 21, Fargo 22, Butte, Mont., 25, 26, Helena 27, Anaconda 28, Spokane, Wash., March 2, 3.
LITTLE JOHNNY JONES (Sam H. Harris, mgr.): Lansing, Mich., Feb. 20, Jackson 21, Flint 22, Port Huron 23, Chatham, Can., 24, Toronto 26-March 3.
MAY, EDNA: Toronto, Can., Feb. 19-21, Buffalo, N. Y., Feb. 22-24.
ME, HIM AND I (Edwin J. Cohn, mgr.): Milwaukee, Wis., Feb. 18-24, St. Louis, Mo., 25-March 10.
METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): New York city—indefinite.
MEXICANA: New York city Jan. 29—indefinite.
MISS BOB WHITE: Grinnell, Ia., Feb. 20, Newton 21, Boone 23, Perry 24, Cherokee 27, Sioux Falls 28, Mitchell, S. D., 29-March 1, Yankton 2, Sioux City, Ia., 3.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Wheeling, W. Va., Feb. 19-21, Alliance, O., 22, Canonsburg, Pa., 26, New Kensington 27, Braddock 28.
NEW YORK OPERA: Eastport, Me., Feb. 19, 20, Calais 21-24.
PARSIFAL (Henry W. Savage's): Salt Lake City, U., Feb. 19-21.
PEGGY FROM PARIS (Madison Corey, mgr.): Ottawa, Can., Feb. 19-21, Brookville 22, Watertown, N. Y., 23, Oswego 24, Auburn 25, Syracuse 26, 28, Rochester March 1-3, Bradford, Pa., 5.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Grand Forks, N. D., Feb. 20, Winnipeg, Man., 21-24, Fargo, N. D., 26, Livingston, Mont., 28, Bozeman March 1, Butte 3.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): San Jose, Cal., Feb. 18-24, San Francisco 25-March 3.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Birmingham, Ala., March 2, 3, Montgomery 16, 17.
ROGERS BROTHERS: New York city Jan. 29—indefinite.
RUNNING FOR OFFICE (Sam N. Harris, mgr): Richmond, Va., Feb. 19-24, Norfolk 26-March 3.
SAN TOY: Sedalia, Mo., Feb. 20, Booneville 21, Moberly 22, Chillicothe 23, Lexington 24.
SCHEFF, FRITZI: New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE: Muncie, Ind., Feb. 20, Terre Haute 21, Champaign, Ill., 22, Aurora 23, Rockford 24.
THE BEAUTY DOCTOR (Thomas W. Pryor, mgr.): Columbus, O., Feb. 19-21, Dayton 22-24, Cincinnati 26-March 3.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Coleman, Tex., Feb. 20, 21, Mills 22, Ballenger 23, 24, Comanche 26, Dublin 27, Waco 28, Chisco March 1.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Chicago, Ill., Feb. 18-24, Milwaukee, Wis., 25-March 3.
THE BLACK CROOK (Miller and Plohn, mgrs.): Cleveland, O., Feb. 19-24, Buffalo, N. Y., March 5-10.
THE CHAPERONS: Baltimore, Md., Feb. 19-24.
THE EARL AND THE GIRL: New York city—indefinite.
THE GINGERBREAD MAN: Chicago, Ill., Feb. 11-24, Aurora 26, Bloomington 27, Decatur 28, Jacksonville March 1, Springfield 2, Peoria 3.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Pittston, Pa., Feb. 20, Wilkes-Barre 21, Pottsville 22, Sunbury 23, Harrisburg 24, Altoona 26, Johnstown 27, Punxsutawney 28, DuBois March 1, Kane 2, Elmira, N. Y., 3.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Memphis, Tenn., Feb. 19, 20, Clarksville 22, Hopkinsville, Ky., 23, Bowling Green, 24, Nashville, Tenn., 26-28, Madisonville, Ky., March 1, Morganfield 2, Paducah 3.
THE ISLE OF SPICE (Western; B. C. Whitney, mgr.): Crawfordsville, Ind., Feb. 20; Kankakee, Ill., 21, Joliet 22, Elgin 23, Rockford 24, Aurora 25, Ottawa 26, Streator 27, Canton 28, Kewanee March 1, Sterling 2, Clinton, Ia., 3.
THE HAM TREE: Knoxville, Tenn., Feb. 20, Chattanooga 21, Birmingham, Ala., 22, Montgomery 23, Mobile 24.
THE MAYOR OF TOKIO: Newport News, Va., Feb. 20, Richmond 21, Roanoke 22, Knoxville, Tenn., 23, Chattanooga 24, Atlanta, Ga., 26-27, Birmingham, Ala., 28, March 1, Pensacola, Fla., 2, Mobile, Ala., 3.
THE LIBERTY BELLES (Wm. H. Conley, mgr.): Rockford, Ill., Feb. 20, Aurora 22, Joliet 23, South Bend, Ind., 24.
THE PEARL AND THE PUMPKIN: Chicago, Ill., Feb. 19-March 3.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Washington, D. C., Feb. 19-24; Baltimore, Md., 26-March 3.
THE RAJAH OF BHONG: Birmingham, Ala., Feb. 20, Meridian, Miss., 21, Selma, Ala., 22, Pensacola, Fla., 24, Biloxi, Miss., 26, Mobile, Ala., 27, Hattiesburg, Miss., 28, Jackson March 1, Vicksburg, 2, Natchez 3.
THE ROLLICKING GIRL: Philadelphia, Pa., Feb. 19-March 3.
THE RUNAWAYS: Trenton, N. J., Feb. 19-21, Allentown, Pa., 22, Elizabeth, N. J., 23, Orange 24, Brooklyn, N. Y., 26-March 3.
THE SLEEPING BEAUTY AND THE BEAST: Los Angeles, Cal., Feb. 19-24.
THE SHO-GUN (Henry W. Savage, mgr.): Baltimore, Md., 19-24, Washington, D. C., 26-March 3.
THE SHOW GIRL (B. C. Whitney, mgr.): Lancaster, Pa., Feb. 20, Harrisburg 21, Lebanon 22, Pottsville 23, Norristown 24, Jersey City, N. J., 25-March 3.
THE SULTAN OF SULU: Toronto, Can., Feb. 19-24; Montreal 26-March 3.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Parkersburg, W. Va., Feb. 20, Wheeling 21-22, Newark, O., 23, Dayton 24, Mansfield 26, Springfield 27, Columbus 28, Zanesville March 1, Altoona, Pa., 2, Johnstown 3, Harrisburg 5, Lebanon 6, York 7.
THE UMPIRE: Chicago, Ill.—Indefinite.
THE VANDERBILT CUP: New York city Jan. 15—indefinite.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Kansas City, Mo., Feb. 18-21, Quincy, Ill., 22, Peoria 23, Springfield 24, St. Louis, Mo., 25-March 3.
THE YANKEE CONSUL (J. P. Slocum, mgr.): Little Rock, Ark., Feb. 21.
TIVOLI OPERA: San Francisco, Cal.—Indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Buffalo, N. Y., Feb. 19-24, Detroit, Mich., 26-March 3.
VERONIQUE: Chicago, Ill., Feb. 19-March 3.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WONDERLAND (Jas. L. Buford, mgr.): Philadelphia, Pa., Feb. 12-24, Baltimore, Md., 26-March 3.
WOODLAND (Henry W. Savage, mgr.): Portland, Ore., Feb. 19-21, Seattle, Wash., 22-24, Victoria, B. C., 26, Vancouver 27, 28.
WEST AND YOKES: Ft. Collins, Col., Feb. 20, Greeley 21, Cheyenne, Wyo., 22, North Platte, Neb., 23, Kearney 24.
WILLIAMS AND WALKER: New York city Feb. 20—indefinite.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Louisburg, N. C., Feb. 20.
BEACH AND BOWERS: Dickinson, N. D., Feb. 20, Mandan 21, Bismarck 22, Jamestown 23, Valley City 24.
DE RUE BROTHERS: Spring Valley, N. Y., Feb. 20, Piermont 21, Yonkers 22, Highland Falls 23, Cornwall 24.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): New York city Feb. 19-24, Paterson, N. J., 26, Elizabeth 27, Trenton 28, Chester, Pa., March 1, Newport News, Va., 2, Norfolk 3.
DONNELLY AND HATFIELD'S (Al. G. Field, mgr.): Jackson, Tenn., Feb. 20, Fulton, Ky., 21, Paducah 22, Marion 23, Morganfield 24, Madisonville 25, Earlington 27, Hopkinsville 28.
DUMOND'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Hornellsville, N. Y., Feb. 20, Rochester 21, Bradford, Pa., 22, Niagara Falls, N. Y., 23, Erie, Pa., 24, Ashtabula, O., 26, Sandusky 27, Toledo 28.
GREAT BARLOW (J. A. Coburn, mgr.): Ennis, Tex., Feb. 20, Terrell 21, Greenville 22, Mineola 23, Longview 24, Marshall 26, Shreveport, La., 27, Texarkana, Ark., 28, Camden, March 1, Hope 2, Hot Springs 3.
GORTON'S (C. C. Pearl, mgr.): Jersey Shore, Pa., Feb. 20, Muncie 21, Milton 22.
HARKNESS AND FOX: Paragould, Ark., Feb. 19-21.
HENRY'S, HI: Grand Rapids, Mich., Feb. 19-20.
HAVERLY'S: Grand Rapids, Mich., Feb. 18-21, Toledo, O., 22-24, Ft. Wayne, Ind., 25, Columbus, O., 26-28, Bellaire March 1, Waynesburg, Pa., 2, Washington 3.
KERSANDS, BILLY: Elizabeth, N. J., Feb. 19-21, New Brunswick 22, Atlantic City 23, 24, Easton, Pa., 26, Allentown 27, Reading 28.
MAHARA'S: Hartshorne, I. T., Feb. 20, South McAlister 21, Holdenville 22, Shawnee, Okla., 23, Paul's Valley, I. T., 24, Tecumseh, Okla., 26, Oklahoma City 27, Cushing 28, Pawnee March 1, Ralston 2, Stillwater 3.
PRIMROSE, GEORGE H.: St. Louis, Mo., Feb. 18-24, Omaha, Neb., 25, 26, Lincoln 27, Atchison, Kan., 28, St. Joseph, Mo., March 1, Leavenworth, Kan., 2.
RICHARDS AND PRINGLE'S: Jerome, Ariz., Feb. 20, Prescott 21, Phoenix 22, Tucson 23, Tombstone 24.
SUN'S: Jefferson City, Mo., Feb. 21.
VOGEL'S, JOHN W.: Warren, Pa., Feb. 20, Johnsonburg 21, Clearfield 22, Phillipsburg 23, Tyrone 24.
WEST'S, WILLIAM (Sanford B. Ricaby's): Chico, Cal., Feb. 20, Eugene, Ore., 22, Salem 23, Seattle, Wash., 25-27.

VARIETY.

AMERICANS: Salt Lake, U., Feb. 19-24.
BALTIMORE BEAUTIES: Portland, Ore., Feb. 18-24.
BLUE RIBBON GIRLS: Reading, Pa., Feb. 19-24.
BOHEMIANS: Salt Lake, U., Feb. 24-March 3, Denver, Col., 5-10.
BON TONS: Brooklyn, N. Y., Feb. 12-24.
BOWERY BURLESQUERS: Toledo, O., Feb. 18-24.
BRIGADIERS: Brooklyn, N. Y., Feb. 19-24.
BROADWAY GAIETY: Louisville, Ky., Feb. 18-24.
BRYANT'S EXTRAVAGANZA: Brooklyn, N. Y., Feb. 19-March 3.
CALIFORNIA GIRLS: Toronto, Can., Feb. 19-24.
CHERRY BLOSSOMS: Milwaukee, Wis., Feb. 18-24.
CASINO GIRLS: Cincinnati, O., Feb. 18-24.
CITY SPORTS: Albany, N. Y., Feb. 19-24.
COLONIAL BELLES: Buffalo, N. Y., Feb. 19-24.
CRACKER JACKS: Nashville, Tenn., Feb. 19-24.
DAINTY PAREE: Montreal, Can., Feb. 19-24.
DEVERE, SAM: Paterson, N. J., Feb. 19-24.
DREAMLAND BEAUTIES: St. Louis, Mo., Feb. 18-24.
EMPIRE BURLESQUERS: St. Paul, Minn., Feb. 18-24.
FOSTER, FAY: Boston, Mass., Feb. 19-24.
GAY MORNING GLORIES: Cleveland, O., Feb. 19-24.
GOLDEN CROOK: Boston, Mass., Feb. 19-24.
HIGH ROLLERS: Rochester, N. Y., Feb. 19-24.
HIGH SCHOOL GIRLS: Seattle, Wash., Feb. 18-24.
HILL, ROSE: New York city Feb. 19-24.
HOITY TOITY (W. H. Oviatt, mgr.): Norfolk, Va., Feb. 19-24.
HOWARD, MAY: Baltimore, Md., Feb. 19-24.
IDEALS: Jersey City, N. J., Feb. 19-24.
INNOCENT MAIDS: St. Louis, Mo., Feb. 18-24.
IRWIN'S SHOW: Buffalo, N. Y., Feb. 19-24.
JERSEY LILLIES: New York city Feb. 19-24.
JOLLY GRASS WIDOWS: New York city Feb. 12-24.
JOLLY GIRLS: Indianapolis, Ind., Feb. 19-24.
KENTUCKY BELLES: New York city Feb. 19-24.
KNICKERBOCKERS: New Orleans, La., Feb. 19-24.
LAFAYETTE, THE GREAT (T. G. Lafayette, mgr.): Beaver Falls, Pa., Feb. 20, New Castle 21, Butler 22, Monongahela 23, Charleroi 24, Washington 26, Waynesburg 27, Marietta, O., March 1, Sistersville, W. Va., 2, Pomeroy, O., 3, Gallipolis 5.
LONDON GAIETY GIRLS: Pittsburgh, Pa., Feb. 19-24.
MAJESTICS: Philadelphia, Pa., Feb. 19-24.
MASCOTTES: Detroit, Mich., Feb. 18-24.
MERRY BURLESQUERS: Cleveland, O., Feb. 19-24.
MERRY MAIDENS: Chicago, Ill., Feb. 18-24.
MISS NEW YORK: Minneapolis, Minn., Feb. 18-24.
MOONLIGHT MAIDS: Chicago, Ill., Feb. 18-24.
NEW CENTURY GIRLS: Grand Rapids, Mich., Feb. 18-24, Chicago 25-March 3.
NEW YORK STARS: New York city Feb. 19-24.
ORIENTALS: Denver, Col., Feb. 18-24.
ORPHEUM SHOW: Omaha, Neb., Feb. 19-24
PARISIAN BELLES: Washington, D. C., Feb. 19-24.
PARISIAN WIDOWS: Boston, Mass., Feb. 19-24.
RENTZ-SANTLEY: Scranton, Pa., Feb. 19-24.
REEVES, AL.: St. Louis, Mo., Feb. 18-24.
RICE AND BARTON'S: Baltimore, Md., Feb. 19-24.
REILLY AND WOODS: Duluth, Minn., Feb. 18-24.
RUNAWAY GIRLS: Springfield, Mass., Feb. 19-21, Holyoke 22-24.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Brooklyn, N. Y., Feb. 19-24.
SYDELL, ROSE: Providence, R. I., Feb. 19-24.
THOROUGHBREDS: Cincinnati, O., Feb. 18-24.
TRANSATLANTIC BURLESQUERS: Newark, N. J., Feb. 19-21.
TIGER LILIES: Philadelphia, Pa., Feb. 19-24.
TROCADEROS (Charles H. Waldron, mgr.): Philadelphia, Pa., Feb. 19-24.
UTOPIANS: Baltimore, Md., Feb. 19-24.
VANITY FAIR: Troy, N. Y., Feb. 19-24.
WASHINGTON SOCIETY GIRLS: New York city Feb. 19-March 3.
WATSON'S BURLESQUERS: Denver, Col., Feb. 18-24, Kansas City, Mo., March 3.
WINE, WOMAN AND SONG: Cincinnati, O., Feb. 19-24, Washington, D. C., 26-March 3.
WORLD BEATERS: Kansas City, Mo., Feb. 18-24.
YANKEE DOODLE GIRLS: San Francisco, Cal., Feb. 19-24.

MISCELLANEOUS.

ALBANI, MADAME (Fred Spencer, mgr.): Yarmouth, N. S., Feb. 21, Halifax 23, Amherst 26, St. John, N. B., 28, Fredericton March 2, Calais, Me., 5.
CREATORE (Howard Pew, mgr.): London, Eng., March 5-April 22.
CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Big Rapids, Mich., Feb. 19-21, Muskegon 22-24, Battle Creek 26-28.
ELLER'S SHOW: Alpine, Tex., Feb. 20, Marfa 21, El Paso 24, 25.
FLINTS, THE: Bloomington, Ill., Feb. 19-24.
GADSKI, MADAME (D. A. Montagnon, mgr.): San Francisco, Cal., Feb. 20-25, Los Angeles 27, San Diego 28, Red Sands March 1, San Francisco 4.
HEBER-EDSON MOTION PICTURES: Niles, O., Feb. 22, Sandusky 24, Barberton March 1, Scio 3.
HEIMS, MR. AND MRS.: Sheboygan Falls, Wis., Feb. 19-24.
HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.—indefinite.
HUNTLEY'S ENTERTAINERS: Trempealeau, Wis., Feb. 12-21, Voloqua 22-24.
JOHNSTONE (Hypnotist; C. W. Franklin, mgr.): Stillwater, Minn., Feb. 19-24; Chippewa Falls, Wis., 26-March 3.
KELLAR: Brooklyn, N. Y., Feb. 19-24, Philadelphia, Pa., 26-March 10.
KILTIES BAND (T. P. J. Power, mgr.): Talledega, Ala., Feb. 20, Anniston 21, New Decatur 22, Huntsville 23, Knoxville, Tenn., 24.
PRESCELLE (Hypnotist; F. Willard, mgr.): Bangor, Me., Feb. 19-24.
SEVENGALA (Walter Mack, mgr.: Columbia, Pa., Feb. 19-24, Middletown 26-March 3.
SHEPARD'S MOVING PICTURES (Southern; Archie L. Shepard, mgr.): Marshall, Tex., Feb. 20, Monroe, La., 21, Vicksburg, Miss., 22, Jackson 23, Natchez 24, Baton Rouge, La., 25, Biloxi, Miss., 27, Mobile, Ala., 28, Pensacola, Fla., March 1, Bainbridge, Ga., 3.
SHEPARD'S MOVING PICTURES (Eastern; Archie L. Shepard, mgr.): Gloucester, Mass., Feb. 20, Portsmouth, N. H., 22, Concord, 23, 24, Waterville, Me., 26, Augusta 27, Pittsfield 28, Oldtown March 1, Bangor 2, Rockland 3.
SOUSA AND HIS BAND: Ft. Worth, Tex., Feb. 20, Sherman 21, Dallas 22, Greenville 23, Texarkana, Tex., 24, Hot Springs, Ark., 25, Little Rock, Ark., 26, Memphis, Tenn., 27, Jackson 28, Paducah, Ky., March 1, Hopkinsville 2, Owensboro 3, Louisville 4.
VANE, HARRY: Baton Rouge, La., Feb. 19-24.

OPEN TIME.

ILLINOIS.—Beardstown—Grand Opera House, March 12-17, 19-24.
Chicago Heights—Benath Opera House, March 4, 11, 25, April 1.
Kewanee—McClure's Opera House, Feb. 28, March 1, 2, 5, 6, 9, 10, 15-17, 20-24, 31.
INDIANA.—Madison—Grand Opera House, Weeks March 5, 19, 26.
Terre Haute—Coliseum Theatre, Feb. 24-28, March 5-10, 20-24, 26-31.
IOWA.—Webster City—New Wilson, Feb., March.
MICHIGAN.—Jonesville—Theatre, March 19-23, 26-30, April 2-6, 9-13, 16-20, 23-27, May 14-18, 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.
NEBRASKA.—Beatrice—Paddock Opera House, March 10, 12-19, 24, April.
NEW YORK.—Plattsburg—Theatre, in March, April and May.
OHIO.—Bellefontaine—Grand Opera House, Feb. 26, 27, March 1, 2, 12, 23, April 1-10, 12-30.
Akron—Unique Theatre, March 19-24.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

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(*Otis L. Colburn, Representative.*)
60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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PRO AND CON.

THERE is a revival of religion in Philadelphia, and the "revivalists," as is their wont to do, are attacking the theatre as well as other features of modern life.

Many preachers who attack the theatre nowadays disclose a jealousy of the stage because it attracts so many persons, whereas in these days—which, on the whole, are perhaps the best days the world has ever known, with respect to general morality as well as other matters—the preacher who attracts must have something in him worth while.

A preacher who really has a "mission" is as powerful to-day as preachers ever were; for there is always a mass of the public that likes to be stirred by powerful preaching, just as there is always a mass of the public that likes to be stirred dramatically. Yet it is not the sign of wisdom to-day for any preacher to hold up the theatre as an institution to be avoided, for there are to-day too many very intelligent persons who find in the theatre something that ministers to the dramatic impulse that nature has implanted in them.

One of the revivalists in Philadelphia the other day, after specious "reasoning" of the sort that revivalists affect, said:

> There is a difference in theatres, of course; there is a difference in plays and in actors. But anybody who has studied the question knows what the general tendency of the stage is to-day. Anybody knows, who has ever stopped to think honestly about it, what its influence on the men and women who perform on it is. CLEMENT SCOTT, the greatest dramatic that England ever produced, said, some time before his death last year, that it was practically impossible for any woman to retain her womanly modesty—he put it a little more strongly than that—on the stage. Now it may be that CLEMENT SCOTT put it a little too strongly. I think he did, though he knew a great deal more about the theatre than I do. But this I know, and you know, that there is no harder place on earth for a woman to be a woman, a true woman, a real woman, a fine, modest, noble woman, than the stage. It is so nearly impossible that the exceptions are very, very few, and it is well known that the stage is ruinous to almost every man who performs upon it. I for one would rather see my daughter in her coffin, would rather see her go down into the grave, than to see her upon the stage.

It will be noted of the foregoing that this preacher begins by insinuation, rather than by manly statement. His reference to CLEMENT SCOTT as "the greatest dramatic that England ever produced," types both his ignorance of men related to the drama and the drama itself. Still, he confesses his ignorance, which is something in his favor, although no man with ideas of true religion in him should condemn any human institution on mere hearsay. He should know what he is talking about. And it is evident that this preacher does not know that CLEMENT SCOTT recanted what he said about the women of the theatre, because he knew his original statement was not warranted.

This preacher makes one statement that is as cowardly and unchristian as it is untrue. He does not "know," as he says he knows, that it is practically—or nearly—impossible for a woman to follow the stage and still be a noble, true, modest and fine woman. There are on the stage as many noble and true women, relatively, as there are anywhere else; yea, as many truly religious women, for the stage has a multitude who follow the Church and cherish and exercise Christian attributes under difficulties natural to their nomadic lives that would discourage other women. As for the daughter of this preacher, whom he would rather see in her coffin than upon the stage, if she had a call to the stage, and talents for it, she would do better for humanity in the theatre than anywhere else.

It would be as illogical to damn the theatre because of the wicked among the profession as it would be to criticise the Church—or any church—because of the black sheep within the fold. Thus, it would be unjust to call this particular revivalist, or any other honest but ignorant revivalist, a bad man, for instance, because recently another revivalist, one Reverend ALLEN, went to assist an awakening of religion at White Pigeon, Michigan, and almost immediately established such "relations" with the wife of the local preacher, the Rev. C. H. ANDERSON, who in a brotherly manner gave him lodging, that a committee of the church sent him out of town on foot by night to save him from that outrageous decoration known anciently as "tar and feathers."

It is enough to set against the pronouncements of sensational and unknowing preachers who assail the theatre the appreciations of the stage that are voiced from time to time by clergymen of note who know what they talk about. Thus, a recent letter from the Rev. JOSEPH A. MILBURN, pastor of Plymouth Church, Chicago, to HUGH COYLE, a man of the theatre who had written of the stage in a way to attract honest attention, will serve to inform this Philadelphia preacher that there are those of his cloth who think otherwise. Said the Rev. Mr. MILBURN:

> The instinct of diversion is an integral part of human nature. Men are but "children of a larger growth," and we all must have our hours of play as well as our hours of work. Amusement is not only a necessity of our being, it is our right, it is a part of the education of the soul, and for this reason I believe the theatre, when it is true to its mission, is a tremendous force for righteousness. It makes for the beauty and sweetness of life. Some day not far away I believe the drama, in all its modes, will become what it ought to be—the mightiest of the world's powers. It is the most dynamic of all the arts, and should therefore be most commanding in its influence over the consciences and hearts of men.

"THE SYNDICATE'S SCOPE."

UNDER the heading "The Syndicate's Scope to Include Europe," one of the New York papers the other day made public an alleged project of the "booking" firm of the Theatrical Trust, consisting of two persons who long have been jealous of the operations of another member of the Trust in Great Britain, and who themselves of late have been willing to figure as the "whole show," in any public print that would treat them seriously, to operate in various countries to which, it may be said, this country would most willingly speed and relinquish them if their sojourn could be prolonged. But, according to the new plan promulgated, they purpose also still to remain here—or at least one of them will remain here, alternating with the other, the various European countries to enjoy them successively, as business circumstances may determine.

These entrepreneurs, it is said, "have practically perfected arrangements for the enlargement of their already extensive theatrical enterprises, so that their operations will embrace London and the principal cities of Continental Europe." One of them is at once to sail for England "to complete the details of the firm's project," and hereafter he or the other "will remain in their London offices at least one-half of every year to conduct the firm's foreign business," while "branch offices will be opened in Paris, Berlin, Vienna, and other cities." Really, Europe does not know what theatrical joy it has in store.

In an interview, the member of this firm whose ordinary language is susceptible of publication says that he and his partner "have carefully considered the matter for some time past," have found that "London is no further from New York than is San Francisco," and that "the cost of sending a company across the ocean is no greater than in sending it across the continent." And he believes that "a greater familiarity with our attractions and those abroad will help theatricals on both sides of the water."

It must be pleasing to San Francisco and the other cities of the Pacific Coast, which, aside from the widely infrequent attractions of merit that have in recent seasons been seen in that territory—most of them Independent attractions that have traveled there in spite of the Trust embargo—to consider that these amusement moguls purpose to exploit Europe instead of a remote, although in ordinary circumstances a profitable, section of this country. And yet, from their experiences with the Trust, the Coast cities must be perfectly willing that Europe shall be regaled.

It really is not worth while to squeeze the air out of this "big talk" of this particular Trust firm, whose operations are as well known as their limitations. What they will "do" to London, the British Provinces, Paris, Berlin, Vienna "and other cities," however, may not turn out to be more interesting than what those places—which have various ideas as to the theatre based upon something more substantial than commercial pretension—may eventually do to them.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

C., Coronado Beach, Cal.: Letters addressed in care of THE MIRROR will be advertised.

M. H.: Maxine Elliott was born in Rockland, Me., was taken to Boston while quite young, and received her early education at Notre Dame Academy, Roxbury, Mass.

M. E. D., Manchester: Salisbury Cash is not dead. The last reference to him in THE MIRROR recorded his appearance in Elizabeth, N. J., as Dick Travers in the Kathryn Kidder production of Molly Pitcher.

CONSTANT READER, N. Y.: Ellen Terry was born in February, 1848; John Drew in November, 1853. The other dates you ask we cannot furnish. Why not write directly to Miss Janis, Mr. Bramwell, and Mr. Coyne?

A. C., Brooklyn: 1. Read the notice at the head of this column. 2. The Heir to the Hoorah was one of the productions made late last Spring. The original star was Guy Bates Post. 3. The child in The Squaw Man is not a daughter of William Faversham.

B. J. R., Newport, R. I.: 1. Olga Nethersole never appeared in any production of Red Feather. 2. Red Feather, a romantic opera in two acts, was produced in New York at the Lyric Theatre on Nov. 3, 1903. Grace Van Studdiford and Thomas Q. Seabrooke were joint stars.

READER, New York: Address the Progressive Stage Society at the Berkeley Lyceum, West Forty-fourth Street. Actors volunteer their services for productions given by this society. The Century Theatre Club occasionally gives one-act plays, but the characters are almost invariably taken by members of the club.

LETTER TO THE EDITOR.

The Clay Baker.

MECHANICSBURG, O., Feb. 15, 1906.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Feb. 3 you published a letter from S. Nogal, in which the person states that he (or she) attended the theatre in a western Pennsylvania town to see William V. Mong in The Clay Baker, and was greatly surprised to find that The Clay Baker was a piracy of The Middleman, played by an inferior company. Will you allow me sufficient space for a contradiction of these statements?

The Clay Baker was written for me by Mrs. Janette Stevens Kelley and had its first production last season in Seattle. The present road season opened in Pennsylvania on Aug. 30, at which time Daniel Frohman made inquiries concerning the similarity of The Clay Baker to The Middleman, as did Louis J. Russell, who claims to own the rights to The Middleman. They very naturally threatened to bring suit if they found the play to be their property. I convinced the gentlemen that the similarity lay in the title and in the fact that Peter Denig in The Clay Baker, like Cyrus Blenkarn in The Middleman, are clay bakers, or potters. Here the similarity ends.

Since The Clay Baker opened we have played sixty-four return dates. The interested readers of THE MIRROR may learn that my statements are facts if they will but look at the files and back numbers of this paper. On my return dates the business has almost invariably more than doubled and sometimes tripled the business of the previous engagement. Very truly,

WILLIAM V. MONG.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Feb. 8 to 13, 1906.

CAPTAIN HIDD; a piratical pleasantry in two acts. Book and lyrics by A. N. C. Fowler.

A CAPTOR CAPTIVATED; a dramatic sketch in one act. By William S. Hamblen.

LA CARTOUCHE; OR, THE VAGABONDS. By Patrick John Dugan.

LE COUP D'AILE; comédie en trois actes. By François De Curel.

FOR ANOTHER'S SIN; a melodrama in four acts. By C. F. Gotthold and G. D. Parker.

HEIR OF DARREL TOWERS; drama in six acts. By Mattie E. Buckley.

IRAS OF ANTIOCH; a tragedy. By H. Abend.

LE PERIL JAUNE; comédie en trois actes. By Alexandre Bisson and A. de St. Albin.

SALLY SMITHERS; OR, THE OP'RY HOUSE MANAGER. By John T. Carlisle.

SILVIA; a musical comedy. Libretto by Leon Berthant.

JUDAS ISCARIOT, THE BETRAYER OF HIS MASTER. By Don Carlos Hall.

LADY ERMA'S DIAMOND ROBBERY; a drama in four acts and five scenes. By Francis E. McDonald, Jr.

LITTLE STRANGER. By Edward S. Van Zile.

THE LOTOS MAID; dramatic composition in three acts. By Alice Mattullath.

MAN HIGHER UP. By Adelbert Knott.

A MEMORABLE YEAR; an historical dialogue of colonial times. By Sarah Jordan Monro.

MINSTREL'S DAUGHTER; dramatic sketch. By Will M. Cressey and Banks Winter.

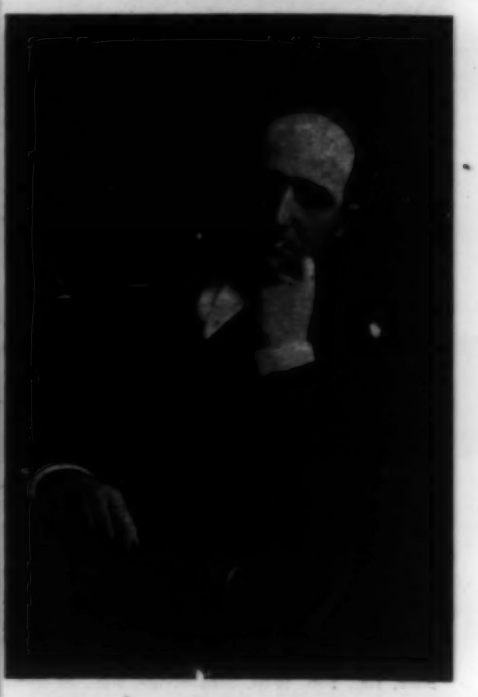
SINGER OF KILLARNEY. By Matthew Barry.

SPORT KENNEDY'S CHRISTMAS. By Williiam N. Famous.

SUPPRESSING THE PRESS; a one-act dramatic composition. By Fred J. Beaman.

UNDER THE SKYLIGHT. By Frank George Hyde.

PERSONAL



PINERO.—Arthur Wing Pinero's latest play, His House In Order, promises to be the theatrical sepsation of the year in London, where it is being played to record-breaking houses.

GUILBERT.—Yvette Guilbert arrived in New York on the *Kaiser Wilhelm II* on Feb. 13. She was accompanied by her husband, Dr. Schiller; Richard Hagemann, a pianist, and Armand Forest, a violinist. At the special matinees at the Lyceum Theatre she will sing only the old songs of France, popular at the courts of Louis XV and Louis XVI.

MANSFIELD.—Richard Mansfield entertained Sarah Bernhardt at dinner in his car at Pittsburgh, on Feb. 9, after their performances. Madame Bernhardt was the only guest. Madame Bernhardt returned the compliment the following day, inviting Mr. Mansfield to a breakfast at her hotel. Afterward they rode together to their matinees.

RUSSELL.—Wagenhals and Kemper have received a cablegram from Annie Russell to the effect that owing to her success in Bernard Shaw's play, Major Barbara, the managers of the Court Theatre have extended her engagement there for another five weeks, which they had the option of doing under their contract. Miss Russell will therefore be unable to sail for America until after March 10, on which date she will close her London season. She will be seen in Boston in her new play on April 9.

GRAU.—Mrs. Maurice Grau is said to be seriously ill in Paris, where she is with her husband. The plans for Mr. Grau to go to the south of France for the Winter have been canceled.

JEFFERSON.—Thomas Jefferson, now resting at Hobe Sound, Florida, will resume his tour in Rip Van Winkle in Minneapolis on March 4.

WILSON.—Francis Wilson was elected governor of the Wykagyl Golf Club of New Rochelle, Pelham Manor and Larchmont at the club's annual election last week.

CROSMAN.—Arrangements have been completed for Henrietta Crosman to appear in London this Spring in As You Like It, at the head of an English company, with the exception of Henry Woodruff, who will be the Orlando. Miss Crosman will take a long automobile tour through Europe after the close of her season.

BURNAND.—Sir Francis C. Burnand, editor of *Punch* and author of 120 plays, has retired from the editorship of that journal after serving it for forty-four years. He will be succeeded by Owen Seaman, at present assistant editor. Sir Francis was born in November, 1836, and began his career as a humorous writer at the age of twenty-five.

VAN BUSKIRK.—The engagement is announced of June Van Buskirk and Robert Vernon Harcourt, son of Sir William Vernon Harcourt and author of Angelo Ananias, in which Miss Van Buskirk has been playing in London.

BECKWITH.—Will Beckwith, MIRROR correspondent at Danville, Ill., for more than twenty years, died at his home in Danville on Feb. 10. Mr. Beckwith was a lawyer by profession.

MACK.—Andrew Mack was taken seriously ill at Bloomington, Ill., on Feb. 6, compelling the canceling of his dates for a week.

STORY.—Julian Story, the artist, who is the husband of Madame Emma Eames, was taken seriously ill with pleurisy on Wednesday evening, Feb. 14, in Philadelphia, just before the costume ball which he gave at the Bellevue-Stratford. His condition is said to be improved.

YACCO.—Sada Yacco, the Japanese actress, may visit America again next season. She and her husband are going to the Argentine Republic to play an engagement, and it is their plan to come to the United States from there.

ALLEN.—It is reported that Viola Allen will leave the stage at the close of the present season. Miss Allen's house on Forty-sixth street is to be a gift from Miss Allen to her mother.

POLLOCK.—Channing Pollock has been confined to his home for the last week, seriously ill from the result of exposure after an attack of mumps. He was said to be improving rapidly yesterday, but will not be out of the house for a week longer.

GOODWIN.—N. C. Goodwin revived A Gilded Fool at the Shaftsbury Theatre, London, on Feb. 10. The play was withdrawn last Saturday and on Washington's Birthday An American Citizen will be revived. It is announced that Edna Goodrich will appear as a co-star with Mr. Goodwin during the Spring.

D'ENNERY.—The executors of the estate of the late M. d'Ennery, author of The Two Orphans, have presented to France the house in which the dramatist lived, in the Avenue du Bois de Boulogne. The house contains many Oriental treasures.

THE USHER

The practice of indorsing articles of merchandise is more common among theatre and music artists abroad than here, for abroad—and particularly in Paris—it is more a matter of business.

That is to say, some pretty woman will accept and wear some article desirable to the fair sex from its manufacturer, or from one who deals in it, thus advertising it, and nothing is thought of this sort of reciprocity.

A lawsuit that brings up this matter has just been decided in Paris. A pretty actress of the Odéon was sued by a furrier for the price of a sable cloak, $2,400, which had adorned her handsome person and incidentally brought the furrier's shop into wider notice. The actress defended the suit on the ground that the garment had been given to her by the furrier without cost, on the understanding that she should wear it at various functions and permit the exhibition of photographs of herself clothed with it, the furrier finding in this publicity compensation for the garment.

On the trial the actress produced letters from various prominent French actresses testifying that this method of advertising was common and that they never pay for articles sent them without solicitation, assuming that their use of them is compensation to those who have the articles on sale.

In the trial court this case was decided in favor of the defendant actress, and now on appeal this judgment has been affirmed, this result indicating that even in the eyes of the law this sort of trade is regular.

It is difficult to say, of course, to what extent this method is practiced in this country, but that it is practiced no one will deny. Members of the profession of the theatre, however, are by no means more favored by it than others. Current advertising shows that members of the clergy and other professions are "indorsers" of one thing or another, and the practice is said to be a source of revenue, direct or indirect, for more than one person of extreme fashion, whose intimates would never suspect that in a sense they are lay figures.

♣

Marion Crawford has a story, entitled "Fair Margaret," running in one of the magazines. The author in this tale projects a Madame Bonanni, who rehearses to the heroine her adventuress life, filled with knowledge of men and defiance of conventions, and makes his Margaret "quite sensible enough to admit that she herself, after a quarter of a century of stage life, might turn into very much the same type of woman."

Has this author, who is thought to be a cosmopolitan and who has had at least some superficial knowledge of the stage from its inner circles, concluded that the theatre alone furnishes women of this sort?

The theatre has modest, honest, virtuous and even religious women in numbers as large, comparatively, as life outside, including even circles that are by novelists of a certain class, yellow journalists and others referred to as the "highest."

♣

A cable dispatch tells about a theatrical venture projected by one Herr De Hondt, of Berlin, who is having built in Holland a floating theatre, with a seating capacity of 2,500, intended for use on the Rhine.

The plans outlined are for an Italian opera company as the chief attraction of this floating house of amusement, which is to be towed from city to city, stopping at each place as long as business is profitable.

There are persons, no doubt, who look upon this enterprise as highly original; but many years ago there were floating theatres on the Mississippi, as there are—though perhaps less pretentious than formerly—still to-day.

♣

Joshua Henry, who died suddenly on Monday, Feb. 12, as recorded elsewhere in THE MIRROR, was for many years associated with the business management of this journal, and in that vocation became widely known among members of the theatrical profession.

Mr. Henry was one of those rare spirits that spring from old American families—highly intelligent on all subjects that appeal to the broad-minded, and exceptionally knowing in all branches of life and business that related even remotely to his activities. In his earlier life he had known the prosperity that attaches to independent business on a large scale, and though in those years a victim of that monopolistic spirit and action that characterize this age, no business misfortune could dampen his ardor or seriously affect a naturally happy disposition.

His was a sterling character in every sense. Assiduity and absolute loyalty, woven with impeccable honesty, marked his business career; and as a friend he was steadfast and lovable. His family has the heartfelt sympathy of a wide circle, and those who knew Joshua Henry will carry him in honored memory indefinitely.

♣

Hobart Bosworth, writing from Tempe, Arizona, where he is sojourning for this health, says:

Apropos of the Rev. John Snyder's letter in The Usher's column of Jan. 27, there is a very excellent plea for the good theatre along the same lines in James Freeman Clark's "Self-Culture" at the end of the chapter "Education by Means of amusement" (pp. 393-6: ed. Houghton, Mifflin Company), which, while not so old as Dunlap's, shows a great advance in the thought over most writings of that period (1880).

It may be said that the theatre, even in the darker times when it was commonly held to be an institution of the Evil One himself, had apologists who recognized its great potencies for good as well as its legitimate function to amuse mankind.

MRS. ANDREW GLASSFORD.

The funeral of Mrs. Susanna Fontaine Glassford, widow of Andrew Glassford, and who was well known to the older members of the profession and to playgoers all over the country many years ago, took place on Feb. 12 in Rahway, N. J., the service being read by the Rev. Dr. C. L. Cooder, rector of St. Paul's Episcopal Church, that city. The interment was made in the family plot in Hazlewood Cemetery, Rahway. Mrs. Glassford died about three weeks ago in the home of her daughter, Mrs. Thomas Hart Benton, of Alameda, Cal.

Mrs. Glassford was born on Nov. 18, 1832, in Richmond, Va., and went on the stage when sixteen years old in the stock company at Toronto, Canada. She was married to Mr. Glassford a year later in Rochester, N. Y., where they were playing in stock. For many years they played in stock companies in Chicago, Cincinnati, St. Louis, Pittsburgh and other cities. Mrs. Glassford was for five years the singing soubrette in the stock company of the New Bowery Theatre (now the Thalia), when it was under the management of James Lingard, about forty years ago. In the same company were the late "Aunt" Louisa Eldridge and Mrs. G. W. Jones. Mrs. Glassford's last engagement was with Mattie Vickers in repertoire, about sixteen years ago, when she went to the Pacific Coast.

When not on the road Mrs. Glassford had lived for the last thirty years at her home in Rahway, but for the last eighteen months she had been visiting Mrs. Benton. Mr. Glassford died four years ago last December. Mrs. Glassford is survived by six children, twenty grandchildren and nine great-grandchildren. The children are Andrew Glassford, of New York city; Hugh Winder Glassford, of Montreal, Canada; Royal J. Glassford, of New York city; Mrs. K. Z. Teneyck, of Rahway; Mrs. Arthur W. Gregory, of East Orange, and Mrs. Benton. Another son, who was well known in the profession, Walter Adrian Glassford, died last year.

MANSFIELD'S NEW YORK SEASON.

Richard Mansfield's season at the New Amsterdam Theatre will begin on Monday, March 19, and he will be seen for three weeks in the following repertoire: Monday, March 19, as Don Carlos in a massive production of Schiller's great romantic tragedy, Don Carlos; Tuesday, March 20, Beau Brummel; Wednesday, March 21, Dr. Jekyll and Mr. Hyde; Thursday, March 22, Don Carlos; Friday, March 23, as Shylock in The Merchant of Venice; Saturday matinee, March 24, Don Carlos; Saturday night, as the Baron Chevrial in A Parisian Romance. Second week: Monday, March 26, as Arthur Dimmesdale in a production of Hawthorne's The Scarlet Letter; Tuesday, March 27, Dr. Jekyll and Mr. Hyde; Wednesday, March 28, Don Carlos; Thursday, March 29, Beau Brummel; Friday, March 30, King Richard III (only time); Saturday matinee, March 31, The Scarlet Letter; Saturday night, Don Carlos. Third week: Monday, April 2, Dr. Jekyll and Mr. Hyde; Tuesday, April 3, as Alceste in a production of Molière's comedy, The Misanthrope (only time) Wednesday, April 4, A Parisian Romance (last time); Thursday, April 5, as Tzar Ivan in a massive production of Count A. Tolstoi's Russian historical tragedy, Ivan the Terrible (only time); Friday, April 6, Don Carlos (last time); Saturday matinee, April 7, Beau Brummel (last time); Saturday night, as Shylock in The Merchant of Venice (last time). The sale of seats for the entire season will begin on Tuesday morning, March 13. Mr. Mansfield does not appear in Harlem or Brooklyn this year.

SEDLEY BROWN'S NEW PLAY.

Sedley Brown's new play, Iroquois, at first called The Pipe of Peace, was produced by the Woodward Stock Company at the Burwood Theatre, Omaha, on Feb. 11. Iroquois is an Indian play in which the principal character, a young Iroquois, loves a white girl and wins her in marriage by becoming a successful stock dealer and beating his white rivals at their own game. The play is said to possess several strong situations and to offer excellent opportunity for skillful acting. The cast was as follows: Julian Iroquois, Albert Morrison; Arthur La Salle, Cecil Owen; Major Courtland, Charles I. Schofield; H. D. King, Frederick Fulton; Tom King, John Todd; Fred Deane, Grant Simpson; Signor Louisville, Benjamin Roberts; Paul Arnold, Frank Meyers; Running Fox, John Davis; Jim Williams, Clyde Travis; Benjamin, Parker Taight; Alice King, Eva Lang; Lillian Deane, Marie Hudson; Anna Courtland, Mary Hill; Minnie King, Dolly Davis.

ADVANCE AGENTS' CLUB.

During the past week a number of theatrical advance agents have taken steps toward the formation of a national organization and the building of a club-house in New York city. The men interested represent theatrical enterprises in every locality from Maine to the Pacific Coast. The originators of the idea and the charter members are George A. Florida, Charles Barton, Joseph Bymer, Martin Herman, Harry Yost, Ben Bass, Sydney Pascol, Fred W. Busey, Thomas Hodgman, and Fred W. Menke.

JOSEPH ARTHUR ILL.

Joseph Arthur is seriously ill in his rooms at the Hotel Normandie suffering with Bright's disease. Mr. Arthur has been in bad health for some time, and early last week his illness took a serious turn. For several days he was on the verge of death, but he recovered somewhat and late yesterday afternoon he was reported to be somewhat better.

THEATRE TREASURERS' BENEFIT.

The annual benefit of the Theatre Treasurers' Club of America was held at Wallack's Theatre on Feb. 11, when every seat in the house was filled by friends of the box-office men. All the entertainers gave their services and the use of the theatre was given by Mrs. Theodore Moss, as in former years. The proceeds of the entertainment were nearly $2,700, which will go to the fund which provides for relief in case of illness or death in the families of members of the club. Those who appeared were Tom Nawn and company, S. Miller Kent, Fields and Ward, Mary Norman, George Backus and Winona Shannon, Mathews and Ashley, Theo Julian, the Kitamura Japanese Troupe, Green and Werner, Netti Vesti, Harry B. Lester, the Dixie Serenaders, the St. Bartholomew Glee Club, and Helen Byron.

THE STAGE IN PARIS.

Le Duel Continues—Sardou's Dora Revised—New Plays Produced.

(Special Correspondence of The Mirror.)

PARIS, Feb. 9.

Looking backwards to the beginning of the theatrical season it may be said that four theatres have had the good fortune to secure plays which deserve to be termed a genuine success. To take them in the order of importance, The Comédie Francaise is still running Henri Lavedan's Le Duel, which is nearing its 100th performance without any perceptible abatement of its popularity. At the Variétes the box office receipts are 6,000 francs nightly or over, thanks to Violà le Plaisir Mesdames. At the Gymnase La Rafale seems to have come to remain indefinitely, and as to the Théâtre Ivanet, the public has ceased to look at the play bill, for that most amusing vaudeville, Tire-au-Flanc, seems to have actually taken root there, approching its 600th performance, and there are people who predict it will run into if not through next season.

Sorry to say, that charming play, Bertrade, by Jules Lemaître, has not appealed to the public as its intrinsic merit would have warranted. It has already been withdrawn at the Renaissance in favor of one of Sardou's plays, Dora, which saw the light of day as far back as 1877. It has been remodeled and rechristened l'Espionne (The Spy), and bids fair to become as popular as Dora has been, which had a run of 188 nights to its credit.

It is a story of female spies, fascinating women in the employ of foreign governments, who by means of their connections gained possession of state secrets, which they used to the detriment of the French government. An innocent girl has suspicions fastened upon her, her honor and happiness hang in the balance, when the faint odor of perfume clinging to one of the documents in question gives the clue to the real perpetrator of the crime. This crime, in which three men are trying to unravel the mystery, one the accuser of the girl, the other her newly wedded husband and the third a mutual friend, is famous for its masterly construction. Sardou has the audience in his grasp. They sit spellbound, as step by step Dora is at first proven to be the guilty person, to the anguish of her lover-husband, to be in turn exonerated by the ingenuous combinations of Faurolle, whose brain has been incited to feverish activity upon the perception of Countess Lincka's favorite perfume. This scene was as frantically applauded in l'Espionne as it used to be in Dora, another compliment to the distinguished author, past master of stagecraft, who can boast of the distinction that after a lapse of thirty years a play of his has not lost the power to attract and charm audiences.

At the Ambigu-Comique La Grande Famille (The Great Family), by M. Arquillière, furnishes another example of an actor developing into a successful playwright. By La Grande Famille the French army is intended to be designated. It is a play very much on the order of Taps, which proved extremely popular here. The author has displayed great talent in the creation of many minor characters, veritable types among the French soldiery—in fact, all the military details have been carried out so wonderfully clever and correctly that the lack of novel situations in the plot itself is hardly noticed. The ending of the play makes a strong appeal to French patriotism. The girl, who is loved by Sergeant Bertrand and Lieutenant Benge, returning the affections of the former, but loathing the attentions of the superior officer, sacrifices herself in order to keep her lover from ruining his military career by deserting from the army for love of her.

The play was well received, finely mounted and acted with a *verve* that gave the impression as though every man in it enjoyed the part for which he was cast. It is not often that the Ambigu offers so pretentious a play to its patrons, and the managers are to be commended for this move in the right direction.

In Balzac's works there is material for many and many a play, but the dramatist who undertakes the task of making an extract encounters the same difficulties that confront us in Dickens. There is such an abundance of characters, more or less important, that for reasons of their own have grown dear to the loyal reader, that the playwright shrinks from sacrificing as many of them as in the interest of his play he ought to do.

This is precisely the defect under which La Cousine Bette at the Vaudeville is languishing. Too many personages, too many trifling incidents, which tend to retard the action of the piece and make it impossible for the audience to concentrate its attention on the unfolding of the plot. Still, to the lover of Balzac it was a rare treat to see "old friends come to life" upon the stage. Besides, the furnishings and costumes of the period, 1840, were carried out correctly to the smallest detail and in themselves proved very interesting reminders of the days when grandfather and grandmother were young. The center figure of the drama, Baron Hulot (magnificently acted by M. Duquesne) dominates the play from beginning to end. Almost ruined by his infatuation for feminine beauty, one look from Valérie Marneffe is sufficient to make him her slave. She is a woman devoid of every noble instinct, unfaithful to Hulot at every opportunity and, together with her husband, fleeces the Baron unmercifully. M. Lerand made of Marneffe a scoundrel, whose very appearance proclaimed his miserable, craven nature. The scene where he pretends to surprise the Baron and his wife, and coolly demands of the former that he use his influence to procure for him a certain position with the government and the cross of the Legion of Honor besides, as the price for his silence, shows him in his true colors. Hulot refuses. Marneffe cynically observes that he will lock up Valérie in her room and keep the key in his pocket, whereupon the Baron makes a rush at him with his cane, only to have the villain's pistol thrust into his face. But the Marneffes, husband and wife, have means of getting what they want. The next time Marneffe "surprises" his wife and Hulot he does so in company with an officer of the police. Hulot has the choice between ceding to Marneffe's demands or going to jail. He chooses the former course and implores an old friend, the Prince de Wissembourg, to assist him in satisfying Marneffe. It is done, to the satisfaction of everybody, for somehow one yearns to see Hulot freed from this ignominious entanglement. But sympathy for him is soon changed to contempt, for he becomes involved in dishonest transactions connected with furnishing supplies to the French army, and his former friend, Prince Wissembourg, overcome with indignation, advises him to die without loss of time, "so that we may at least save your honor." But Hulot is not man enough to pursue this course; he sinks lower and lower, the last scene showing him installed in a miserable little shop as public writer.

Henriette Roggers, one of our most beautiful actresses, gave a very sympathetic interpretation of the role of Adeline Hulot, wife to the baron, while Berthe Cerny played la Marneffe with all the sensual grace and tenderness required to depict a woman who fascinated every man who came in contact with her.

Many years ago, about the year 1883, Jean Richepin published a small volume of poems under the title of "Miarka," a gypsy girl describing in exquisite language the customs and habits of the roving tribe. It was not long before the beauty of these songs attracted the attention of a composer of note, Alexandre Georges, who set them to music as weird, original and fascinating as the words had been. Lamoureux had the "Songs of Miarka" played at his concerts till the fame of the composer spread far beyond the boundaries of France. To-day the author and composer have joined forces to make of Miarka a *comédie lyrique*, which has been performed at the Opéra Comique with splendid success. Albert Carré mounted it in a sumptuous manner, and the three leading roles, Miarka, la Vougne and Glende, a poor simpleton, were sung by such artists as Marguerite Carré, Mme. Héglon (from the Grand Opera) and Jean Périer. They were superb in their respective parts, and did much toward making the production of Miarka one of the leading events of the musical season.

In spite of the universal awe in which the Society of Dramatic Authors is held throughout France, we can boast of two theatres, the Nouveautés Dramatiques and l'Athénée, which are running in open defiance of them. They have severed all connection with the Society and are running things to suit themselves and, by the way, are prospering. The public, with bated breath, awaited the annihilation of these intrepid independents. And the Society? It talked and talked and talked, held indignation meetings, but so far its lightning has not materialized. Meanwhile the revolt is spreading, under the surface, but none the less surely.

The director of the Capucines has had judgment rendered against him in his suit against the editor of the *Gaulois*. It seems that as a result of a misunderstanding between the director and the editor the latter has withdrawn his theatrical advertisements from the columns of the *Gaulois*. In spite of this the paper continued to publish the play bill of the Capucines, but not among "theatres," as formerly—under the heading, "Mixed Entertainments," where it was wedged in between the Music Cadvin and les Mazasin's Dufayel. This seemed like an insult to the manager of the Capucines, who rushed to law to have his honor vindicated. But alas! the wise Code decided that, so long as a theatrical advertisement was not paid for, the editor of the paper in which it appeared "by courtesy" had full discretion in deciding in what part of the paper it should be published.

That settles it. The dignity of paid-for ads. has been saved!

PASSE PARTOUT.

REUBEN R. BROOKS.

Reuben R. Brooks, known as "The King of Banjoists," died on Saturday, Feb. 10, at the New York Hospital as the result of an operation for cancer. He is survived by his mother, a sister and his widow, whom he married only about a year ago. Though he had been ill for some time, he took to his bed only when absolutely compelled to do so by his physicians.

Reuben Brooks, or "Ruby" Brooks, as he was familiarly called, was born in Stamford, Conn., on Sept. 12, 1861. When merely a boy he taught himself to play the banjo, and coming to New York when the banjo fad was at its height he entered in the world's championship contest at Chickering Hall in 1887. He easily won the first prize over all contestants, completely astounding the public by his technical proficiency and the extent of his repertoire, which included everything from grand opera to popular "rag time." Harry Denton, of Brooklyn, won the second prize, and the two players immediately formed a partnership, which was dissolved only by Brooks' death. For three years in succession Brooks won the medal, finally being proclaimed premier banjo player of America.

In 1890 Brooks went abroad for the first time and created a sensation in England, where the banjo was comparatively an unknown instrument. At the residence of Mrs. Arthur Paget he played before King Edward, then the Prince of Wales, being also taken up by Baron Leopold de Rothschild. By request he appeared before the Prince again on a subsequent visit. His last foreign trip was made in 1893.

Brooks and Denton found teaching and society work more profitable than the vaudeville stage. Though it is some years since the rage of having them furnish the music at fashionable dances has died out, they were continually in demand for private concerts. At the luncheon given to Prince Henry at Sherry's on Feb. 26, 1901, by the "captains of industry," Brooks supplied the music, assisted by an orchestra which he formed for the occasion. Mrs. William K. Vanderbilt, Jr., and Princess Charles of Isenburg were among his pupils, as well as many distinguished society people and professionals. For twenty years his studio was at 670 Sixth avenue. For fourteen years after their initial triumph, beginning in 1888, Brooks and Denton gave an annual banjo festival at Chickering Hall. One of the greatest recognitions of his skill came from Rafael Joseffy, the celebrated pianist, who at first objected to appearing on the same bill as a "common banjo player" and, after hearing one number, applauded the most vigorously of all. Among his most popular compositions for the banjo are the "Berkeley March," "Honor Bright," "Belle of Columbia March" and "The University March."

The funeral services were held on Monday morning, Feb. 12, at "The Little Church Around the Corner," being conducted by the Rev. Dr. Houghton. The pallbearers were W. B. Farmer, W. G. Rush, Frank Isenbard, Harry Burleigh, Harry M. Denton and Rennie Palmer. The interment was in the family plot at Stamford, Conn. Letters and telegrams have been received from Mrs. James Speyer, Burr McIntosh, Jefferson de Angelis, William Morse, Joseph Wilson, S. M. Williams, members of the Ardsley Club and numerous other friends.

"SHAKESPEAREAN FENCING."

On Saturday morning, Feb. 17, Frederick G. Blakeslee, author of "Sword Play for Actors," delivered a lecture on Shakespearean fencing at the Carnegie Lyceum, under the auspices of the American Academy of Dramatic Arts. Franklin Sargent introduced the lecturer. Mr. Blakeslee, who immediately showed himself to be a thorough student of his subject, described the different weapons used from Egyptian times down to the present day, dwelling particularly on the rapier, buckler and dagger of the Elizabethan era. He illustrated the methods of fencing—the low class combat with rapier and buckler and the genteel conflict with rapier and dagger. Moreover, he elucidated numerous Shakespearean fencing terms most conclusively. Quoting another authority, Mr. Blakeslee said that it was as ridiculous for an actor to represent Hamlet fighting with a modern foil—"foils" were blunted rapiers and daggers in those days—as it would be to dress the part in a high silk hat.

ISADORA DUNCAN.

It has been erroneously stated that Isadora Duncan an American dancer residing in Berlin, was recently forbidden by the police to appear upon the stage. The facts of the case seem to be that Miss Duncan has established a school for the maintenance and free tuition of twenty-five little girls, that she has performed regularly for the past four years and that she is now appearing under her own management. The police story is probably a misunderstanding of the fact that not long since she failed to gain the consent of the authorities for a matinee performance by the children of her school, the objection raised being entirely a question of age. She has appealed from this decision and her plea is seconded by a voluntary petition containing the names of many people prominent in art, music and literature.

LEAGUE MATTERS.

At a recent business meeting of the Professional Woman's League, held at their club house on Forty-fifth Street, the President, Mrs. Arden, handed in her resignation. After a vigorous protest entered by various members she decided to reconsider. The members of the League gave a euchre in the Waldorf-Astoria the evening of Feb. 13 to which the gentlemen were invited, but there was a very small attendance, although numerous expensive prizes had been provided. However, the affair was enjoyable to the card enthusiasts present.

MISS CARRINGTON MARRIES A PEER.

Jack Southwell Russell, twenty-fifth Baron de Clifford, and Eva Carrington, who has been playing a small part in Bluebell in Fairyland at the Aldwych Theatre, London, were married by special license in London on Feb. 16. Baron de Clifford succeeded his father in the peerage when ten years old. He was formerly a lieutenant in the Shropshire Imperial Yeomanry. He owns about 13,000 acres of land in County Mayo, Ireland. The bride was one of the Gibson girls in The Catch of the Season and met Baron de Clifford in Dublin last September.

TELEGRAPHIC NEWS

CHICAGO.

Police Censors for Melodramas—The Russian Players—The Gingerbread Man.

(Special to The Mirror.)

CHICAGO, Feb. 19.

Red light melodramas are on the Chicago police list of things to be watched and suppressed, and a recent article in the *Tribune* was devoted to public dance halls and offensive melodramas in a way that immediately attracted public attention to rank stuff that has been masquerading around as plays. Two melodramas were mentioned and the manager of one house, which had both of them coming, one after the other, is said to have at once heated up the wires East to the responsible booking headquarters with appeals for cancellation. One booking was too far gone, but a substitution was made in the other case. The *Journal* says the police will act as censors at first performances of melodramas and stop the performance if it begins to feed the big Sunday crowds of young folks on decayed mental and moral matter. It is published also that the ferocious gun play melodrama, appealing to the desperado instincts and possibly contributory to the development of young desperadoes, from whom Chicago suffers, according to the chief of police, more than from adult criminals, are on the list.

The Russian players opened their engagement at the Studebaker last Monday under the management of Chicago's new citizens' artistic, literary, and musical organization, the Musical and Dramatic Direction. The audience the opening night was gratifyingly large and unexpectedly enthusiastic. Those who understood the Russian tongue indulged in extraordinary outbursts. The play was Eugene Tchirikoff's The Chosen People, devoted to conditions in Russia under which Jews recently were persecuted, robbed, and slain. The acting was admirably sane and finished, in fact, so good and sincere as to hold the attention of auditors who could not understand a word. In the very plain and simple clothes of a humble Jewish girl, Alla Nasimoff left the impression that she was artist and actress to her finger-tips. It is hard to see how the performance she gave of this part could be improved upon. She was most natural and convincing in the hysterical climax. Paul Orienoff's Nachman was similarly excellent. Smirnoff's Leiser, father of Leah, approached thrillingly close to a great characterization. Mr. Poliakoff's Srul, newsdealer, was another remarkable example of the real art of acting, and his scene with the apprentice, Schloime, aroused frequent applause with a very enthusiastic salvo at the close. The entire company has received praise from all the critics, Miss Nasimoff and Mr. Orienoff especially.

Harry Asking, business manager of the Grand Opera House, has bought all the road rights of The Umpire, now running at the La Salle, from President Mort Singer, of the company which is conducting the La Salle. Mr. Askin will send The Umpire out about the middle of next August with a carefully selected company.

The repertoire for the Ben Greet season at the Studebaker, beginning next Monday, Feb. 26, will be Macbeth, Merchant of Venice, Much Ado and Twelfth Night the first week, and Julius Cæsar, As You Like It, Twelfth Night, Henry V second week. Mr. Greet returns under the auspices of Preston Gibson, Aruthur Bissell, and others of the Musical and Dramatic Direction.

Andrew Mack and his capable company have prospered at McVicker's, though at least one critic has advised him to get a new play. The audiences seemed to enjoy The Way to Kenmare. Mr. Mack's songs were sufficiently ingratiating for numerous encores. George W. Deye's Earl of Kenmare is a very satisfying depiction of a dignified old aristocrat.

Checkers will return to McVicker's next Sunday.

Strange to relate The Gingerbread Man has not enough ginger. As given at the Grand Opera House it has a modicum of good singing, a modicum of successful low comedy, new and interesting scenery, an anatomical appeal of considerable insistence, a very good fire-spouting dragon, two remarkably pretty young women, and a stage effect and a tune or two are likely to be remembered a while. The stage effect is the apparition of the lady on the sailing moon who disappears, with the moon, in the traveling clouds. Homer Lind's rich voice rouses latent enthusiasm, and Gus Weinberg makes the low comedy hit with a topical song and some pretty good business. Helen Bertram is pleasing, but seems a little mature for the part. A cloak would help some in the first act. Eddie Redway has seemed fairly satisfactory at the Grand as the Gingerbread man, but the part seems to yearn for a Fred Stone development of its business possibilities. Nellie Lynch and Mr. Redway won numerous encores in their song and dance numbers, and Almyra Forrest was pleasing, especially vocally, as Mazie.

William A. Brady will begin the Mantell engagement at the Grand next Sunday night with King Lear, which will be played the first half of the week; Macbeth the latter half. Second week: Sunday and Monday, Hamlet; Tuesday, Wednesday matinee and night, Richelieu; Thursday, Othello; Friday, Saturday matinee and Saturday night, Richard III.

Florence Gerard, who was Mrs. Jefferson Briscoe in The County Chairman at the Studebaker, is in The Lion and the Mouse company.

Maurice Kirby fed the town on gingerbread men, large and small, for several days ahead of the engagement at the Grand.

Eva Tanguay has sued the Burlington Railroad for only $100,000 damages because a brakeman closed windows and doors of a car after Miss Tanguay had opened them, feeling too warm. Deponent does not state whether the conversation with the brakeman was damaged by heat.

Idylls of Shakespeare, various scenes acted chiefly by Constance Crawley, formerly with Greet, were given at the Studebaker Music Hall last week with some artistic success. The lights were reduced to a soft glow and subdued music was heard. Miss Crawley played Ophelia dressed in black, gave her auditors Hamlet in the closet scene, and let them hear her musical voice as Juliet.

David Belasco's company and play, The Heart of Maryland, opened at the Garrick last week with a capacity house and gratifying praise in the papers. The Wednesday matinee looked very prosperous. The company gives a generally excellent performance, though it is hard not to think as you look at R. D. McLean that he should be playing "the noblest Roman of them all." Odette Tyler starts right in many of her fine situations and scenes as Maryland Calvert, but often finishes hurriedly and nips a promising floweret of acting in the bud. Her Maryland was generally fine, however, and most heartily received by the audience. Orrin Johnson was sufficiently strong and sincere as Alan, also Wallace Eddinger as Telfair.

Stanley Wood, who is traveling with The Homeseekers, the "land rush" drama which he and R. E. Samuel wrote, writes me that the play is a success everywhere and return engagements always asked for. Mr. Wood and another Chicago newspaper man have just completed a new four-act play entitled The Price of Silence.

Manager William Bonath, of Bonath's Opera House, in the thriving suburb of Chicago Heights, was a caller last week, having recovered from the double shock of recent date. He rushed behind the scenes while the house was filling to meet his employes, who had gone on a strike suddenly, as he supposed. He pranced up to them in dead earnest, and they told him to be seated—in a handsome office chair they wished to give as a token of their regard. It took him some time to realize it was a joke, with a gift. Mr. Bonath has some good open time March 4, 11, 25 and April 1.

Business-Manager Thomas Noonan, of the Illinois, says Olga Nethersole will play a return engagement at the Illinois in April. Her repertoire possibly will not include The Labyrinth.

Ellis Jeffreys, with her London company, will follow The Pearl and the Pumpkin at the Illinois; then Viola Allen in The Toast of the Town. Sothern and Marlowe will be at this theatre later for three weeks.

"Dalan Ale, critic," was a sign out in front of a five-cent theatre on State Street as I passed one day last week. A hastily drawn portrait rose above the lettering on an easel.

Williams and Walker are still being talked of for a Summer run at the Great Northern. The reported booking of the Cohan attraction, Little Johnny Jones, at this house, and George Washington, Jr., at the Illinois for Summer runs have not yet been made.

Under Southern Skies will follow Elsie Fay at the Great Northern, and later Manager Fyberts will have Bickel, Watson and Wrothe in Tom, Dick and Harry, but they will hardly be able to do better financially than the Me, Him and I company last week, when there were several capacity houses. James Francis Sullivan, Billy W. Watson, and Arthur Whitelaw in place of Bickel, Watson and Wrothe seemed to satisfy the crowds. Helen Darling was a handsome Vera and sang effectively.

Haverly's Minstrels drew well at the Columbus. The performance begins well with a first part that is all good, and Billy Beard makes a hit with his pair of Hannah coon songs.

Painting scenery at a mile a minute may be the record some day if Sosman and Landis continue to increase speed in the execution of rush orders. After painting 110 drops in thirty days they got an order last Monday for 200 feet of panorama fifteen feet high, to be done in three days, and it was done. They are painting a set of eighty drops for a Masonic cathedral which Mr. Sosman says would make the most experienced theatregoer wonder if he could see them operated with the skillful light effects used by the Masons.

"To Be Buried Alive—Done" applies to a little enterprise recently sent out by a Chicago actor working steadily here for his daily provender. To Be Buried Alive is the name of the play and the company in ten days was stuck in snow drifts at some water tank between stations up in Wisconsin. At last accounts the actor-proprietor was running around making some very necessary arrangements to dig the "bunch" out of the drifts.

Arthur Phinney, formerly manager of Parsifal for Henry W. Savage, is associated with his brother, Fred. S. Phinney, in a contract of over $300,000 to build the Dream City, south of Omaha, Neb. It is to be opened next July.

Sara Duncan came from Boston just to give the balcony scene from Romeo and Juliet at a benefit for a charitable institution.

W. S. Cleveland is back in charge of the International, formerly Cleveland's, Al. Flournoy having gone East to fill another position for the Sullivan-Considine Company.

Mr. and Mrs. Fred Hawley were immediately successful in getting Mr. Hawley's new Mexican melodramlet into vaudeville. The Western Association accepted it.

Ed. Rowland, of Rowland and Clifford, says Lem Parker has changed the third act climax in Thorns and Orange Blossoms, which is all the play needed to complete it as an unusually successful dramatization.

Harry Scott, representing W. F. Mann, is booking An Arizona Bandit and The Girl and the Bear, two new plays, for next season. Mr. Mann will have Moonshiner's Daughter out again and three companies playing As Told in the Hills.

Percy Hammond said "angel" (not to a woman), and the capitalist retorted to the effect that he could, he thought, lose money without sprouting wings. That's the way it read in the *Post*.

Manager Mort Singer, of the La Salle, says The Umpire is running better now than the opening weeks, two months ago. He has started a series of excursions from suburban towns, selecting Elgin first and charging $1.50 for round trip, including admission to the theatre. Aurora and Wheaton come next.

A thousand or more professionals attended the kindly given extra matinee of The Man on the Box at the Garrick Friday. May Irwin, Lulu Glaser and Ben Stern had a box each, and Mabel Barrison, Blanche Ring and John Slavin had one.

The May Irwin receipts at the Illinois, I am told, were $24,000 for two weeks, of which she got $12,000, making her profits so far this season $60,000. Last season they are said to have been $75,000.

Coming Thro' the Rye brought some excellent comedians, some genuinely funny incidents and a gay and lively chorus, but the plot and story got lost en route. Anyhow, it failed to appear here with the rest of the production. Stella Mayhew is emphatically a hit, with Frank Lalor shining just about as brightly. He is even better than he was in The Filibuster, and he has got his due in the newspapers. In the mist surrounding and obscuring the story he can always be seen as a bright spot. Nena Blake in white buckskin on a white broncho makes a very effective entrance, and her song on horseback and at the pretty animal's nose is encored. Her "Sandman" song also was redemanded, and what little acting she has to do is accomplished in an easy, quaint and pleasing manner. John Park and Amelia Stone went through their numbers a bit rompishly, it seemed, yet they were popular, but Miss Stone is so very pretty when her face is still that I often wish it was.

The contributors to the programme for the Theatrical Mechanical Benevolent Association benefit at the Grand were Cecil Lean, Florence Holbrook, Mack and Elliott, Andrew Mack, Garden and Somers, Billy Beard, Nettie Nelson and Eight Barry Girls, Margaret McDonald, James Francis Sullivan, and Annie Duran and William Doyle, from Me, Him and I; Gus Weinberg, Eddie Redway, Helen Bertram and Nellie Lynch, from Gingerbread Man; Olive Vail, Varno and Taldare, Marion and Pearl, from Haverly's Minstrels; Summers and Winters, Kelly and Adams, Mary Madden, and Musical Byrons. Net receipts, about $800.

Rose Coghlan played Frank Ferguson's Ace of Trumps at the Majestic last week with success. Mr. Ferguson has written another playlet for her which she is to produce soon at the Haymarket.

Harry Corson Clarke whizzed through, making the jump from Medicine Hat to Brooklyn last week.

Kubelik in several concerts has drawn crowds at the Auditorium and stirred them deeply with brilliant playing. Milada Cerny, an extremely youthful pianiste in short skirts, has come in for a good share of applause and critical attention.

Hauptmann's Sunken Bell will be played by Leon Wachsner's German company at the third classic matinee next Monday.

Hart Conway, as director of the Chicago Musical College School of Acting, will present Hauptmann's Lonely Lives soon. Next Saturday his pupils will be seen in Charles Mathews' Little Torrlekins and Sidney Grundy's In Honor Bound, with some scenes from J. B. Buckstone's comedy, Married Life.

Graustark at the Bush Temple last week again drew big houses, and in spite of its faults of construction seemed to be entirely satisfactory. One secret of this is that it brought George Alison and Miss Keim into many a picture by themselves that just clutched the hearts beneath the shirtwaists. The leading people were both excellent, and opportunities for others were few.

OTIS COLBURN.

CINCINNATI.

Babes in Toyland—Sarah Bernhardt—The Office Boy—Oliver Twist at Robinson's.

(Special to The Mirror.)

CINCINNATI, Feb. 19.

Babes in Toyland, which was one of the big successes of last season here, is back at the Grand to-night, where it was greeted by a large house. There have been numerous changes in the company, but it is still up to its previous high standard, and Ignaccio Martinetti is as clever as before in the leading role. E. H. Sothern and Julia Marlowe come on Feb. 26; Olga Nethersole on March 5; E. S. Willard on March 12.

The Bernhardt engagement at Music Hall the last three days of last week was one of the most remarkable on record. Immense audiences were present at every performance and the general opinion was that Madame Bernhardt had never appeared here to better advantage.

Frank Deshon is at the Walnut this week in The Office Boy, supported by a big company.

Manager Fish yesterday put on at Robinson's the Beerbohm Tree version of Oliver Twist, which was exceedingly well received by two large audiences. Jessaline Rogers made her first appearance with the company in a leading role, creating a most favorable impression. The Proud Prince follows.

When London Sleeps is this week's bill at Heuck's.

The Lyceum has On the Bridge at Midnight, which is drawing well.

Clairette Claire, leading woman of the German Stock company, had a thrilling experience last week. She was the sole passenger on a suburban street car that was held up by bandits. The conductor was robbed, but Miss Claire, who promptly fainted, was not molested.

The Germany company appeared last night in Onkel Praesig, a character play in five acts.

H. A. SUTTON.

BOSTON.

William H. Crane—Sergeant Brue—The Princess Beggar—Benton's News.

(Special to The Mirror.)

BOSTON, Feb. 19.

It seemed quite like old times to have William H. Crane back at the Hollis to-night, for all of his most successful engagements have been played at this house, and he made it a regular "old home week" affair for the opening of his stay with The American Lord. He has one of the sort of characters which he plays so capitally in this piece, and Hilda Spong, his leading lady, is such a Boston favorite that she fairly divided honors with the star.

At the Colonial Frank Daniels returned to town after an absence of two seasons, and with Sergeant Brue tested the capacity of the house completely. He made an advance sale of more than $5,000, and as many shows do not get as many hundred before the opening, a big fortnight is sure to be the result. Sallie Fiske has been out of the cast for some time, on account of the vocal trouble, but she returns for the Boston engagement, and Anabelle Whitford resumes her old character.

'Way Down East has been a regular feature at the Boston for a number of seasons now, and the opening of the engagement to-night drew a much larger audience than had been the rule since the close of the Bernhardt fortnight. Phoebe Davies was again in her place as the heroine, and Ella Hugh Wood, Robert Fischer, John E. Brennan, and virtually the same cast as a year ago played with excellent effectiveness.

Paula Edwardes has won nothing but praise at the Tremont by her splendid comedy work as star of Princess Beggar, which affords her many chances for her versatility as comedienne and singer. Her vivacity and fund of good humor are inspiring, and the capital manner in which she leads the production is the best that her Boston friends have ever seen. The piece has been staged most elaborately with veil costumes, and the beauty of the shower song effects and the daisy chains has been praised by everybody. This is the last week of the engagement.

Mizpah seems to have settled down for a long run at the Majestic, for the business of the opening week has been especially large. The patrons of this house seem to have a special fondness for Biblical plays, for they have had notable runs here, and Mizpah will rank among the best of them. It is staged with elaborateness and historical accuracy, and in the four leading characters are as strong Boston favorites as could be secured—J. H. Gilmour, Adele Block, William Harcourt, and Olive Oliver.

Robert Edeson and Strongheart have been drawing splendid audiences for the first half of their farewell at the Park, and the business is as large in every respect as during the engagement here last Spring. The cast is the same in nearly every respect and Mr. Edeson, Mary Boland, Louise Drew, and the others are popular as ever. Ira Hards already is a favorite in the characters formerly played by Edmund Breese.

This is the week that Charles Mackay has his chance at the Castle Square, for The Secret of Polichinelle is the play splendidly given by the stock company, and this popular young actor essays the character of the scrapegrace son, who is a pretty good fellow, after all. William McVay is capitally suited as the old father, and Kate Ryan, the old-time favorite at the Museum, returns to this organization for the play.

Another elaborate historical production at the Empire gives Mary Hall a fine chance to appear to advantage. Dorothy Vernon of Haddon Hall had two splendid engagements here with Bertha Galland in the title-role, and now Miss Hall takes up the character and scores a strong personal hit. It is the sort of a heroine that she plays so energetically, and the stock company at this house gives her effective support.

King of the Desert is the Oriental drama produced by the stock company at the Bowdoin square this week, and Charlotte Hart is back in the cast to essay the character of Blanche Delmar. Charles Miller, Edwin Denison, Butler Haviland, and Thad Gray also appear in leading parts of the play.

David Higgins and Eleanor Montell divide honors between them at the Globe this week in His Last Dollar, the melodrama which combines Kentucky romance and New York life in excellent proportions. This style of play is a change from the musical pieces which have been holding the stage here for some time, and it was received with good favor.

At the World's Mercy is the new melodrama of the week at the Grand Opera House, where a large audience was attracted this evening.

E. S. Willard's fortnight was the biggest that he has ever played in Boston, and it was practically a case of having to stop selling admission tickets at every performance. The Man Who Was proved the big feature of the engagement, although it could be given only four times in connection with other plays.

Paula Edwardes gave a dinner at the Touraine on Feb. 16. Several of The Princess Beggar company were present.

Mrs. E. H. Crosby, wife of the dramatic critic of the Post, gave an at home last week at which many of the best known players in town were present. Robert Edeson was the guest of honor.

Marie Jansen has decided that she will contest the will of her father, Benjamin Johnson, the veteran marketman long supposed to be merely her foster-father. She has entered an appearance and a hearing will be given on March 26. Her bequest was only $500.

Mrs. John Drew was in town last week as the guest of her daughter Louise, who is here with Strongheart.

Jere O'Connor, the night watchman and doorkeeper at the Boston, has entered his big St. Bernard "Rover" at the dog show in Mechanics' Building this week. The dog is a beautiful one and is familiar to people at the Boston.

Rumor has it that May Irwin will not be on the stage next season. Certain it is that no new play has yet been announced for her use.

William D. Andreas, business-manager of the Park, and his wife have moved to Riverbank Court, where they will make their home for the remainder of the year.

Aleppo Temple, Mystic Shrine, has bought out the house completely at the Colonial for Wednesday, and not an outsider will have a chance to buy even an admission ticket that night.

Lewis C. Strang, formerly dramatic critic of the *Journal*, who has been devoting himself to Christian Science work since his return from Washington, where he went to be an editor on the Munsey paper there, is the new private secretary to Mrs. Mary Baker Eddy, the head of the Christian Science church. The news of the appointment came out through the signature of the communication sent last week to the labor men.

Charles H. Yale, the well-known manager of spectacular productions, came back to Boston last week specially to attend the dinner of his classmates in the English High School.

R. A. Barnet, the author of Miss Pocahontas, the Cadets' last success, has been in New York

JANE DORE.

Photo by Sarony, N. Y.

Jane Doré is still successfully starring in a revised version of East Lynn, under the direction of Joseph King. Miss Doré has been receiving nothing but praise for her work in the leading role of this famous play. She has much artistic ability and, in addition to her histrionic resources, she is possessed of beauty and an extremely graceful stage presence. Few actresses surpass her in elocution.

all the past week on business connected with the professional rights to the extravaganza. The Cadets are going to Providence on March 3 to give two performances of the piece.

In court last week Jeremiah H. Dwyer recovered a verdict of $700 against the Edison Electric Illumination Company for injury to the Royal Theatre on Shawmut Avenue by an explosion in September, 1901.

All the controversy over Nance O'Neil's Summer home at Tyngsboro has been ended by the decision which Judge Richardson made in the Superior Court last week. The property is known as the Bindley estate and includes one hundred and fifty acres. It was owned by Kate H. Gage, who executed a mortgage on it for $7,500 to John E. Pilling, of Lowell, in 1903, and subsequently she made a second mortgage for $2,500 upon it. Subject to both mortgages, she sold the estate to William B. Whitney, of New York, who in turn conveyed it to the Adamant Plaster Company, of New York, which placed a third mortgage on the property for $1,000. Two years ago the receiver for this company made an agreement with Miss O'Neil, who was at that time at the height of her Boston success, to sell the place for $15,000. That same Summer Pilling, who held the first mortgage for $7,500, foreclosed, and at the foreclosure sale the property was bought by J. Fred Hazeltine. The company brought a bill to have the sale set aside and the court gave it the right to redeem the same by the payment of all sums due, but the plaintiff failed to take advantage seasonably of the opportunity afforded it, and the bill was dismissed. Consequently Miss O'Neil will have to make arrangements with the present owner, Mr. Hazeltine if she wishes to occupy the property after her present season closes with the engagement at the Hollis.

There was a good-sized audience and an excellent bill at the benefit given at the Tremont last week in aid of the Dorothea Dix Home for Stage Children. There were features from Babes in the Wood and Princess Beggar, and the children themselves added much to the interest. Lindsay Morison, of the Empire, was in charge of the stage. In the lobby Mrs. Charles Mackay sold flowers and Mary Boland and Louise Drew had a candy table.

A few friends representing the theatrical profession and relatives were present at the funeral of George T. Learock, the actor, at the chapel of Lewis Jones and Sons, undertakers. Rev. Mr. Gage at Morgan Chapel officiated, and the burial was at Forest Hills.

Under suspension of rules (in the House) the theatre bill has been passed, to be engrossed, and has been sent to the upper branch of the Legislature, where it was given its first reading. This measure will give relief to town halls and the like in smaller places. The hearing on sidewalk speculators in tickets was a failure last week, owing to the hour in which it was heard. The chairman of the committee put everything else ahead and adjournment had to be made after two persons spoke in favor of the bill.

Grace P. Atwell, who has just returned from Mexico, has been engaged to play Rosa Leigh in Rosedale at the Empire.

JAY BENTON.

BALTIMORE.

Bertha Kalich in Monna Vanna—The Sho-Gun—E. S. Willard in Repertoire—Zira a Hit.

(Special to The Mirror.)

BALTIMORE, Feb. 19.

Henry W. Savage is presenting at Ford's to-night his successful comic opera, The Sho-Gun, by George Ade and Gustave Luders. It was presented to an overcrowded house of enthusiastic and appreciative playgoers. The staging is superior to anything Mr. Savage has yet offered Baltimoreans, as is also the personnel, which includes John E. Henshaw, Agnes Cain Brown, William C. Weedon, Douglas Ruthven, T. C. Leary, Genevieve Day, E. P. Parsons, Isabelle D'Armond, Dittman H. Poppin, Lawrence Coever and a strong chorus. On Feb. 26 Mr. Savage will present The Prince of Pilsen. On March 5 Andrew Mack comes in his new comedy, The Way to Kenmare.

E. S. Willard presented David Garrick and The Man Who Was to a packed house to-night at the Academy. His repertoire is attractive and will doubtless prove successful: Tuesday night, The Fool's Revenge; Wednesday night, A Pair of Spectacles; Thursday night, The Middleman; Friday night and Saturday matinee, The Professor's Love Story, and Saturday matinee, Tom Pinch. Beginning on Feb. 26, Wonderland, by Victor Herbert, will be given, and on March 5 Humpty-Dumpty will follow.

Harrison Grey Fiske is presenting Bertha Kalich at Albaugh's. This is Madame Kalich's first appearance in the city and the play chosen for her introduction is Monna Vanna. The role of the heroine, Giovanna, offers splendid opportunities to Madame Kalich for the display of her best powers in emotional acting. The company and the production are deserving of special mention. Among the principals are Henry B. Stanford, Henry Kolker, Frederick Perry, Leonard Shepherd, Joseph O'Meara and Francis Dawson. Madame Kalich was warmly and enthusiastically received. Before and After will follow.

An interesting drama, The Confessions of a Wife, is being presented at the Holliday Street. It is produced by A. H. Woods, who appears in the role of Simon Rutherford. Behind the Mask will be the next attraction.

The Monumental is offering The Utopians, which will be succeeded by The Parisian Belles.

The Chaperons, Isidore Witmark's musical comedy success, is being given at the Auditorium and in turn will give place to Florence Bindley.

Piney Ridge claims the attention of the patrons

of Blaney's. It is a fascinating and romantic drama. At the close of the week comes Big-Hearted Jim.

Sothern and Marlowe had an excellent week at the Academy and left well pleased with their engagement. Romeo and Juliet and The Taming of the Shrew proved to be the most delightful performances the two stars have ever given here.

Margaret Anglin by general agreement has in Zira the best medium for her talents she has yet found. Her performances were all very well attended and appreciated.

There were good audiences at Blanche Walsh's performances, although Mr. Fitch's play, The Woman in the Case, was not generally liked.

HAROLD HUTLEDGE.

PHILADELPHIA.

Happyland—The Rollicking Girl—Moonshine—Gilette in Clarice—His Majesty.

(Special to The Mirror.)

PHILADELPHIA, Feb. 19.

The universal favorite, De Wolf Hopper, received a grand ovation to-night at the Lyric Theatre, being the first representation in this city in his great success, Happyland, which is booked for a three weeks' engagement. Mrs. Fiske will play a return date of one week early in the Spring.

Sam Bernard, Hattie Williams and a jolly company opened to-night in The Rollicking Girl at the Chestnut Street Opera House for a two weeks' term. This is the original cast, and the many funny incidents and bright musical numbers were received with favor by a delighted audience. Robert Loraine in Man and Superman follows on March 5.

Mrs. Leffingwell's Boots has made a genuine hit at the Garrick Theatre, this being its second and final week. Eleanor Robson comes on Feb. 26 for one week only, in Merely Mary Ann and The Girl Who Has Everything, each for three performances.

Marie Cahill, with her latest musical play, Moonshine, is the feature at the Chestnut Street Theatre for this and the coming week. Just Out of College follows on March 5; May Irwin on March 19.

William Gillette in his new comedy-drama, Clarice, attracted a splendid audience this evening at the Broad Street Theatre, where it remains for a fortnight. Gillette is well supported by Marie Doro and competent actors and, to judge from its opening reception, the play is an assured success. Maxine Elliott in Her Great Match comes on March 5; James K. Hackett and Mary Mannering on March 19.

Nelson Roberts' costly and elaborate spectacle, His Majesty, continues at the Walnut Street Theatre. It is still in its infancy, nightly receiving heroic cutting and treatment with some hope of ultimate favor. "As a production it is gorgeous; as an entertainment it failed." Blanche Ring works hard, but at present is more than "Forty-five Minutes from Broadway."

Fisk O'Hara, the new star in Mr. Blarney from Ireland, is in his second and final week at the Park Theatre. Kellar, magician, follows on Feb. 26; Sultan of Sulu on March 12.

Ernest Hogan and a large congregation of "unbleached" Americans opened to-night at the Grand Opera House with their newest creation, entitled Rufus Rastus, in which a whirlwind of funny situations, rag-time music, and novelty features covered a solid three hours' entertainment. The County Chairman, with Macklyn Arbuckle, is advertised for Feb. 26.

Daniel Sully in The Matchmaker (formerly produced as The Parish Priest) holds the week at the Girard Avenue Theatre. At Piney Ridge is the bill for Feb. 26.

Florence Bindley, a popular favorite with a large local following, is at the National Theatre this week in The Street Singer, and in spite of large receipts on her former engagement this season, will surpass all her previous records. The Smart Set follows on Feb. 26. The Funny Mr. Dooley on March 5.

Across the Pacific is a good card at the People's Theatre. Howard Hall in The Millionaire Detective comes on Feb. 26. At the World's Mercy on March 5.

Hart's Kensington Theatre presents Lincoln J. Carter's thriller, The Eye Witness. How Baxter Butted In is billed for Feb. 26.

Blaney's Arch Street Theatre, with the popular boy actor, Joseph Santley, in A Runaway Boy, is one of the best cards of the season. The matinee and evening opening houses were crowded. Confessions of a Wife comes on Feb. 26.

Forepaugh's Theatre Stock company appears in Theodore Kremer's best play, No Wedding Bells for Her, being its first production by a stock company. It is really a treat to witness the various characters in capable hands. The World is the production for Feb. 26.

George Learock, the well-known and beloved actor and stage director, was buried from his residence on Feb. 10. The remains were taken to Boston and buried in Forest Hill Cemetery. Mr. Learock left an estate valued at $10,000. Letters of administration were granted to William W. Miller, manager of Forepaugh's Theatre.

Darcy and Speck's Stock company at the Standard Theatre is suporting N. S. Wood as a stock star in his second and final week, presenting The Boy Scout. The business is excellent. Why Girls Do Wrong is the bill for Feb. 26.

Dumont's Minstrels at the Eleventh Street Opera House are certainly up to date. This week they have two new skits: Miss Alice's Wedding; or, The White House Bride, and Count Boni De Castellane; or, Marrying a Title and Supporting a Husband. In addition they present Olga Leather Sole, McCool in a new hit, My Dixie Rose, and Hortis in his latest, "When the Corn is Waving, Molly." The house is always crowded, and they certainly deserve it.

Philadelphia Lodge No. 3, Theatrical Mechanical Association, gave its annual benefit at the Chestnut Street Theatre on the afternoon of Feb. 23. There was a monster programme, with every attraction playing here this week among the volunteers.

The Metropolitan Opera company gave its final evening performance at the Academy of Music on Feb. 20 in Carmen. They return on March 1 for a matinee, which closes their Philadelphia season.

Maskerade, in German, by Conried's Irving Place company, will be presented at the Academy of Music on Feb. 23.

Arthur Rubinstein, pianist, will be the soloist this week in the Philadelphia Orchestra concerts at the Academy.

The Elmendorf lectures, with moving pictures, will be at the Academy of Music on five Friday evenings, beginning on March 2.

Nixon and Zimmerman are making preparations for Willard Spenser's new opera, the title of which is being withheld. Robert Broderick will play a principal role and William McQuinn has been engaged as musical director. It will receive its initial hearing in this city about the end of April.

S. FERNBERGER.

PITTSBURGH.

The Darling of the Gods—Sothern and Marlowe—Buster Brown—Ben Greet.

(Special to The Mirror.)

PITTSBURGH, Feb. 19.

One of the annual attractions at the popular Bijou is The Smart Set, which holds the week at this house. Large audiences were pleased to-day with it, and this time S. H. Dudley heads the cast. Following, George Sidney in Busy Izzy's Vacation and McFadden's Row of Flats.

Jessie Mae Hall and company are at the Empire in The Street Singer, and this house was largely attended to-night. On the Bridge at Midnight next week.

The Darling of the Gods began its second week at the Belasco to-night. Miss Percy Haswell gives a splendid portrayal of Yo-San. The Kara of Robert Haines is impressive, and Frederick Thompson's Sakuri is well acted. Business last week was good, with a better prospect for this one. Underlined, Margaret Anglin in Zira, Cyril Scott in The Prince Chap, and Henry E. Dixey in The Man on the Box.

E. H. Sothern and Julia Marlowe commenced a week's engagement at the Nixon to-night with The Taming of the Shrew before a very large audience. The other plays in their repertoire are Romeo and Juliet, Twelfth Night, and The Merchant of Venice. Wilton Lackaye in The Pit and Trilby, William Gillette in Clarice, and Viola Allen in The Toast of the Town are underlined.

Richard Mansfield on Saturday, Feb. 10, complete a week's engagement, during which the orchestra was crowded out of its place every evening after Monday and played in an open space at the side of the balcony.

A crowded house welcomed Buster Brown at the Alvin to-night upon its return after an absence of a few weeks. Matinees will be given every day to accommodate the crowds. Next week, Andrew Mack in The Way to Kenmare, followed by Texas.

The Gay Masqueraders, featuring in its olio bill Drako's seven trained bears, is the bill at the Gaiety, which attracted large patronage today. Rice and Barton's big Gayety company for next week.

At the Academy are seen the London Gaiety Girls, which drew the usual large audiences today.

David Sapirstein will give a piano recital on Tuesday night at Carnegie Music Hall, and the first of the series of the Elmendorf lectures, "Egypt," will be given on Thursday night.

The Ben Greet Players will render As You Like It on Wednesday night and Julius Cæsar on Thursday afternoon at Carnegie Music Hall, under the auspices of the Art Society of Pittsburgh.

The season of grand opera under the direction of Heinrich Conried is announced for the week of March 26 at the Nixon. The repertoire is as follows: Queen of Sheba, Carmen, Marriage of Figaro, Lohengrin, La Boheme, Die Walkure, Don Pasquale, Haensel und Gretel, and Faust.

Kathryn Purnell's portrayal of Sapho at the Empire last week showed that this young woman possesses distinct talents and pleased the large audiences during the week.

ALBERT S. L. HEWES.

ST. LOUIS.

Sarah Bernhardt's Engagement—Sweet Kitty Bellairs—Some Summer Announcements.

(Special to The Mirror.)

ST. LOUIS, Feb. 19.

Like the lull before a storm, we are having nothing but repeats this week in advance of the coming of Sarah Bernhardt. Madame's advance sales here are the largest in her present record of five-performance seasons. The Garrick should have booked her a week at that, with as many matinees as the traffic would have stood, because in proportion to population St. Louis contains a larger native French contingent than any other city in the Union. All that could be had in extension of the season as originally planned was an extra Friday matinee, March 2, when Madame appears as Phedre in Racine's classic tragedy. Good seats are at a premium now and the single seat sale does not begin until next Monday, "mail orders only" being filled meanwhile. The gross will, at present calculation, come pretty close to $17,000 for five performances in a house the ultimate capacity of which is less than fifteen hundred. The repertoire as now finally announced is: March 1, La Sorciere; March 2, Phedre and La Tosca; March 3, Camille and Sapho. The Bernhardt advance couriers are already in town, Captain George Murray leading Major Warner, and as the floor space of the Garrick manager's office is two feet by four, including that needed by Colonel Floyd's two bull terriers, there will be some heavy standing about the lobby before Madame comes and goes.

Henri Marteau, the French violinist, did much to neutralize the Kubelik craze here Thursday night by masterly and most musicianly playing at the Choral-Symphony Society's concert. Marteau has no musical hair on his head, nor any imported mannerisms and carries a healthy atmosphere. He proves that a man doesn't have to be a freak in order to be a violinist, and that counts for something.

The College Widow is playing a return at Manager Short's Broadway Olympic. Following Ade's latest and weakest, Just Out of College, it will serve to regalvanize the Ade cult when it most needs aid locally.

Henry Blossom's Checkers is at the Century. Blossom is strong here and his play is well liked. A repeat won't hurt. Checkers was well billed, although the advertising department of the Garrick has stolen a march on competitors by getting the dead walls of all the big locations in town where the new skyscrapers are going up. Three thousand feet of wall space covered with eight-sheets is a novelty in this town, but the Garrick is there with all the feet.

Sweet Kitty Bellairs at the Garrick is going to do better in its second week than its first, much to the satisfaction of Dr. John J. Donnelly, Mel Stoltz and the rest. In many respects Sweet Kitty Bellairs is the most beautiful thing Belasco has ever succeeded in making out of acquired material, and in Bertha Galland he has a principal fit in every way to be compared with his best. There will be an extra Washington's Birthday matinee of Sweet Kitty Bellairs on Thursday and the same special performances at the other houses.

Max Dreyer's The Candidate on Trial was the German stock company bill at the Odeon on Wednesday. It is a mild satire on the art of pedagogy as practiced in the Fatherland and an enjoyable bill withal. The Pastor of Kirchfeld was the occasion of Herr Richard Wirth's benefit last night. He was made the recipient of the usual utilitarian presents by a large audience.

William H. Turner, who is said to have inherited the part from William H. Crane, is seen in David Harum at the Imperial this week. He is making it a successful comedy and gets very close to the intention of the author of both the book and the stage version.

George Primrose, said by some to be the most famous of living minstrels, is at the Grand with a minstrel show, as is demanded by the later taste in such matters. Mr. Primrose still does his little specialty as gracefully as ever, to the delight of his old and the astonishment of his younger patrons.

Havlin's has the melodrama with the Biblical reference, The Way of the Transgressor, which in this instance is shown to be of becoming hardness. Four beautiful dogs of the breed the late Sir Edwin Landseer loved to paint are often given the centre of the stage, and these intelligent canines never touch a scene without adorning it. Havlin's will do a capacity business with The Way of the Transgressor.

Lyham H. Howe is coming to the Odeon with a picture machine which he has badly named the Lifeorama. It shows new and more or less thrilling scenes of the siege and surrender of Port Arthur, which have the merit of timeliness, now that we are once more about to engage in the gentle pastime of carrying salvation to the Chinese heathen with the aid of quick-firing guns.

Under the auspices of the Union Musical Club the famous Kneisel Quartette will be heard at the Odeon to-morrow night. The Kneisel Quartette is always welcome here, but the size of the Odeon is against the full enjoyment to be derived from the presentations of this matchless organization.

Alfred G. Robyn, the eminent St. Louis composer, is soon to have the satisfaction of presenting his latest and best opera, The Princess Beggar, with Paula Edwardes in the principal role, in his home town. Miss Edwardes is coming to the Garrick and Mr. Robyn is to be persuaded to lead at least the opening performance.

Jacob Oppenheimer, open-air impresario, is the first man in the field with Summer announcements. He is rebuilding the pavilion and theatre at Suburban Park and engaging companies and stars for a season to begin the last week in May and to continue until the downtown theatres reopen and not a week longer. Milton and Dolly Nobles in their best repertoire will likely open the season.

Brother Cavanaugh, manager of the Century, has signed for the Summer with the Ringling Brothers' Circus at very acceptable figures. The classic James J. Brady will be Mr. Cavanaugh's boss.

Daniel S. Fishell, formerly of the Garrick and now of the exploitational department of the Barnum and Bailey Show, has his orders to travel East and join the organization in time for its Madison Square Garden opening. In common with other men in the same line of endeavor Mr. Fishell deplores the rescinding of the issue of railroad passes.

RICHARD SCAMER.

WASHINGTON.

Thompson in The Bishop—On the Quiet—The Prince of Pilsen—The Woman in the Case.

(Special to The Mirror.)

WASHINGTON, Feb. 19.

William H. Thompson and an excellent company headed by Drina de Wolfe opened to-night at the Belasco Theatre in The Bishop. Mr. Thompson's admirable portraiture elicited the warmest praise. A notable offering to be presented at this house for the week of Feb. 26 will be the engagement of Bertha Kalich in Maeterlinck's play, Monna Vanna, under the management of Harrison Grey Fiske.

William Collier's opening to-night at the New National Theatre in a revival of On the Quiet is a merited compliment to that brilliant young comedian. Next week Edna May appears in The Catch of the Season.

The Prince of Pilsen again attracts a crowded house at the Columbia.

Jess Dandy continues successful as Hans Wagner, and the company includes Arthur Donaldson, Ivar Anderson, Ruth Peebles, Ida Stanhope, Marie Welsh, Pauline Huntley, Jeannette Drusse, J. Hayden Clarendon, Peter Swift, James E. Rowe, and Mattie Ferguson. The Sho-Gun follows.

The Woman in the Case, recently played at one of the high priced houses, is given a meritorious presentation at the Majestic this week, with Margaret Bennett heading a company which includes Thomas Coffin Cooke, Albert Brown, William Cullington, Hope Latham, Dorothy Crane, and Mary Clews. Fiske O'Hara in Mr. Blarney from Ireland is next in order.

The Academy of Music has an established favorite in Harry Clay Blaney, playing The Boy Behind the Gun. Kitty Wolfe is admirably suited to her part. In Old Kentucky follows.

In a private ward at the Georgetown University Hospital Lottie Milbourne Smith, the child who played Mickey Murphy with the Chauncey Olcott company at the Columbia Theatre, is suffering from a serious attack of typhoid pneumonia. Her mother, Mrs. Charlotte Smith, who was Mona in the cast, is with the little actress.

Sothern and Marlowe, under independent management next season, will produce an elaborate dramatic version of the story of Joan of Arc. During his recent engagement at the National Mr. Sothern made arrangement with Morgan A. Sherwood, of that house, to come over from Baltimore on Friday afternoon to witness his pattented fire effects of the burning at the stake and ascension. The act was set complete as produced originally a few seasons ago for a single week at the Academy of Music. After critically viewing the ingenious mechanism Mr. Sothern congratulated Mr. Sherwood on its striking effects and stated that at present he was undecided as to the ending of the Joan of Arc play.

One of the most beautiful scenic productions of comic opera this season was Happyland, with De Wolf Hopper as the leading spirit, which last week drew capacity audiences to the Belasco. The opening night was for the benefit of the Newsboys' Home.

JOHN T. WARDE.

MEMORIAL FOR PAUL DRESSER.

In order to provide a permanent resting place for the remains of the late Paul Dresser, a memorial testimonial will be given in March at a Broadway theater, yet to be selected. The friends and business associates of the popular song writer have selected George Homans to take charge of the arrangements, and he in turn will name the various committees. One of the features of the program will be a review introducing all of Mr. Dresser's famous song hits.

AMATEUR NOTES.

Before a crowded house King Con, a comic opera of which John G. Zabriskie, of Paterson, is the author, was produced on Feb. 7 for the first time at the Opera House, Paterson, N. J., by the Paterson Amateur Opera Association. Mr. Zabriskie is leader of the Opera House orchestra. The title part was assigned to State Senator Wood McKee. Other parts were taken by Margaret Le Favre, Ella Goldsmith, Frederick A. Parker and E. J. MacDonald.

On the evening of Thursday, Feb. 8, the Barefoot presented at the Carnegie Lyceum, Manhattan, an original drama by E. C. Carton, entitled Liberty Hall, the production being for the benefit of the church mission and deaf-mutes. The members of the club who participated were Elisabeth Chamberlain Shepard, Ruth Wellington Clark, Charles Taylor Shepard, Robert Gause Bellah, Roger Noble Burnham, Lawrence Williams, Robert Stevens, Charles Adkins Baker, Isabel Hoyt Hay, Montford Amory, Elisabeth Howard Fellows and Ella Denison. The audience was favorably disposed and inclined to be decidedly appreciative. Mr. Burnham was unusually good for an amateur old man, and Mr. Shepard, judged by the same standards, deserves perhaps even more praise for a certain crude but forcible and contagious whole-heartedness. The two best character bits were the servant of Miss Fellows and the shop boy of Montford Amory. Lawrence Williams did well as the scheming, grasping bachelor with a very red wig.

Pinero's comedy, The School Mistress, was given by members of the Junior League at Berkeley Lyceum Theatre on Feb. 13 and 14. Those who appeared in the cast were Dorothy Whitney, Marion Clark, Katherine Atterbury, Elsie Nicholl, May Tuckerman, Anne Hyde Clarke, Susan Sedgwick, G. M. W. Kobbe, Chalmers Wood, Jr., Buell Hollister, Emmett Harris, J. Cooper Lord and Eliot Cross. Following the play there were several dances in costume. The proceeds go to the college and other settlements in New York city.

On Friday, Feb. 9, the University of Rochester Dramatic Club gave its annual performance at the Lyceum Theatre, Rochester, N. Y., presenting a comedy drama in four acts by Norman Lee Swartout, entitled Son of Beekworth. The theatre was crowded to the doors; the audience laughed almost continually and was most generous with its applause, being particularly gratified by the performances of the young gentlemen entrusted with feminine roles. The plot of the piece had to do with an intercollegiate race, and the astounding hypnotic practices of one Guy Marks, who finally suffered penalties amply severe. The author was called before the curtain. The cast included Carl G. Palmer, Arthur F. Truop, Raymond H. Taylor, Roger Wellington, George T. Palmer, William A. Searle, Martin Tiernan, Andrew J. Warner, George F. Pond, Walter A. Lalihan, Wilbur W. Bancroft, Embry C. McDowell and Charles P. Oliver.

On the evening of Feb. 14 at the Able Opera House, Easton, Pa., the Sock & Buskin Dramatic society of Lafayette College staged their annual midwinter production. It was a two-act musical comedy, by Thomas Blaine Donaldson, of the Mask and Wig Club, University of Pennsylvania, who has written and staged the Sock & Buskin productions for four seasons. The comedy was entitled Napoleon XIII. The Sock & Buskin men will produce their comedy in one or two other cities early in March.

The Cap and Bells Dramatic Club of Williams College gave the first production of its annual play at North Adams, Mass., on Feb. 14. The Man from Mexico was this year's play, and under the coaching of Donald MacDonald far surpassed any previous production. The club will give a performance of the comedy at the Carnegie Lyceum, New York city, in April.

The Manhattan Chapter of the Daughters of the American Revolution, under the direction of Mrs. John Fowler Trow, is to give a dramatic entertainment on Washington's Birthday at Carnegie Lyceum, when the leading feature will be two plays by Mrs. Dore Lyon, who is a Daughter. The promised bit of the night will be A Daughter of the Revolution, in which Mrs. Lyon will be starred. The cast also includes Olive Sherman, Suzanne Willis, Madaline Post, Marie Haynes, Bertha Morrell, Adelade Livingston, Harry A. Truax, Henry Clay Mortimer, Edward de Cordis, Wm. F Haddock, Fredrick Webber, Royal Tracy and Chauncey Southren.

As You Like It will be produced Friday evening, Feb. 23, by members of the Dramatic Association of Adelphi College in the assembly hall of the institution. All of the parts will be played by girls, who have been hard at work for the past few weeks rehearsing the comedy, under the direction of William Phelps MacFarlane. Rosalind will be portrayed by Clare Wentworth. Others in the cast are Harriette Mason, Neva Haight, Miriam Whitlock, Grace Delano, Jane Davis, Charlotte Uldich, Selma Isenberger, Gertrude Dahlman, Eugenie Owen, Miss Denham, Leila Blair, Edith Griswold and Jessie Wilcox.

REFLECTIONS

Here is a picture of W. H. McGown, long the correspondent of THE MIRROR at Urbana, O., standing behind a pile of his books filled with autographs.

Albert Hoogs is now business manager of The Isle of Bong Bong, replacing Ambrose C. Abbott, who is now acting manager of the same company.

Lee J. Kellam is playing Sol Smith Russell's part in A Poor Relation in the West.

Al G. Field's Minstrels will bring their Eastern tour to a close in a week and will then begin a tour of the West until the close of the season, late in May.

Arthur Maitland's new yacht, *The Swallow*, built by the Racine Boat Company, will be on exhibition at the Sportsman's Show in Madison Square Garden this week.

Trixie Friganza is to be featured in The Three Graces at the Chicago Opera House.

William A. Brady's Indian play, The Redskin will be produced at the Liberty Theatre on March 1. The cast includes Edwin Arden, Tyrone Power, Katherine Gray, Bijou Fernandez, Robert Peyton Carter, Lionel Adams, Marion Chapman, Margaret Kenmare, Alice Leigh and Laura Lemmers.

Brown of Harvard, with Henry Woodruff as the star, will be ready for production at the Princess Theatre on Feb. 26.

The title of the new opera by John Philip Sousa and Harry B. Smith has been changed from The Free Lance to King for a Day. The New York premiere is scheduled for April 16.

Charles Klein gave a dinner at Delmonico's on Feb. 13 in honor of the one hundredth performance of The Lion and the Mouse. Among the guests were the members of the company and William Harris, Henry B. Harris, Mrs. H. C. De Mille and William C. De Mille.

Philip Ryley replaced Charles Dickson in the cast of The Vanderbilt Cup on Feb. 12.

Irene Ackerman later in the season will give an exhibition of oil and water-color portraits of prominent persons at a private studio. Among those who have presented Miss Ackerman with autographed photographs which will be exhibited are William Faversham, Maxine Elliott, David Warfield, Margaret Anglin, Mrs. W. G. Jones, Francis Starr, Francis Sagerson, Mrs. Sarah Cowell Le Moyne, Blanche Walsh, Tony Pastor, Robert Mantell, Hart Conway and others.

Martha McGraw, who plays Michael in Peter Pan, was out of the cast with a severe cold for several days last week. Her part was taken by her understudy, Augusta Schendel.

John De Persia, who was a member of Margaret Wycherly's company last season, gave a reading of Romeo and Juliet at Terrace Garden on Feb. 12.

George Lyman, assistant stage-manager of Marie Cahill's Molly Moonshine, has been promoted by D. V. Arthur to be stage-manager of the organization.

Dorothy Lamb, leading woman with Daniel Sully, was injured while ice sailing at Rockland, Me., recently, and suffered a bad cut on her forehead.

Howard Canfield is at his home in Boston, recovering from a serious illness.

The new Biblical play on the life of Daniel which Wright Lorimer will play next season is the joint production of Louis Pendleton and Mr. Lorimer.

G. Faith Adams, who has been in the hospital in Chicago with appendicitis, has entirely recovered his health and is now getting his attractions in shape for next season.

Richard Hayden, formerly a dramatic critic and a translator of plays, was stricken with appoplexy in a lodging house last week and taken to Bellevue Hospital.

Ethel Pennington, who played nearly every role in Piff! Paff! Pouf! is back in New York after a long illness.

The contract by which William J. Kelley became an actor-manager at the Yorkville Theatre has been extended to cover next season. The following year he will be seen on Broadway as a star in a repertoire of plays, including Romeo and Juliet, Hamlet, The Merchant of Venice and Othello.

Theodore Kremer has completed a new melodrama, entitled A Woman of Fire, which will be produced by P. H. Sullivan early in March.

Lawrance D'Orsay's engagement in The Embassy Ball will begin at Daly's Theatre on March 5.

Ethel Barrymore will remain at the Criterion Theatre in Alice-Sit-by-the-Fire until March 3, and on March 6 Francis Wilson will present The Mountain Climber there.

Dan Sherman has bought the rights of In a Jay Circus from Scott and Wilson and will present the entertainment next season under the title of Old Dan Tucker.

Rose Karp, daughter of the Yiddish actress, Sophie Karp, who died last Summer, makes her debut as leading woman of the People's Theatre Stock company this week, playing Juliet.

John Alexander, of London, and Marguerite Jacobi were married at Louisville, Ky., on Feb. 2. Both are members of the company playing When Knighthood Was in Flower.

Maurice Campbell sails for London in about three weeks to arrange for the English production of The Little Gray Lady, which will have its London premiere the latter part of April.

Frank L. Perley will present Howard Kyle in Mozart's Romance, a comedy drama by Ivy Ashton Root, in Baltimore on March 8. After a couple of week's on the road the production will be brought to New York for a Broadway bearing.

March 3 open at Uniontown, Pa. Who can use? Sure business. Wire Harry Beeson.

THE STAGE IN ROME.

Bracco's A Snowy Night—Marco Praga's Crisis—A Musical Prodigy.

(Special Correspondence of The Mirror.)

ROME, Feb. 10.

A Snowy Night, by Bracco, has proved a great success. The public called and recalled the illustrious author, but he could not answer the call, not being in the theatre or in Rome at the time. Bracco is also the author of Unfaithful, one of the most favored plays of the Italian public, and also of the artists who perform in it, it is so witty, capricious, elegant and ironical, in Latin wise. There is something of Musset's Caprice in it, and like Musset's Caprice it bids fair to become a classic on the stage.

An Honest Man is another of Bracco's plays in favor with the public. This, however, is much more bitter, caustic and mocking. Its intentions are deeper and more serious. It raises a laugh at times, but the laughter leaves the conscience more uneasy than it does in Unfaithful. In An Honest Man, Bracco is a moralist and a pessimist. His aim is to show the under surface of appearances and honesty.

A Snowy Night was frantically applauded and the actors were recalled many times. As I have said, Bracco was not in the theatre. Otherwise he would have had an ovation. A Snowy Night is a little drama, a "dialogue novel," some call it. There is a little truth in it and a little poetry, with an almost excessive dose of hyperbole. The scene is set in Naples, the lowest part of Naples. A young scamp, Salvatore, who lives by cards, one night meets Graziella, an unfortunate girl, who lives as she can. They fall in love with each other, and Salvatore decides to change his mode of life and to work. Graziella clings to him with all the passionate love of Neapolitan women of that class. She is prepared for any sacrifice and self-abnegation. She is happy in the miserable hovel which she shares with her lover. But he has failed to give satisfaction where he has sought work and is discharged. Meanwhile cold and hunger fill the hovel. It snows. This is rare in Naples; but it sometimes happens, as Bracco knows, for he lives in Naples.

Without Graziella's former companions are heard singing ironical songs against the two lovers. Graziella listens in silence. But when the mocking songs are over she raises her head proudly and hope returns to her. She will bear anything rather than return to her old life, for the sake of her child, yet unborn. Salvatore is not so strong. He has struggled against the world and against himself, and has lost. A moral poison is killing him. He has a mother whom he cannot acknowledge. She offers to help him, but he refuses. He hates her for having given him the birth of which he is so much ashamed. She goes to him this snowy night and takes him food and fuel. He would send her off, but Graziella's sufferings plead for the poor mother and he relents. She then tells him how she has always watched over him and had often stayed by his door while he was asleep, trusting in God to turn her son's heart to her. And then she returns to the snow and darkness without.

Now comes the terrible part of the play. Graziella finds a purse of money in the sack of coals and joyously hands it to Salvatore, but he will not take it. "You take it," he says; "I have enough of this kind of love, of all this tenderness and femininity. I will go to where I came from—to the gambling table." And he leaves her. Graziella will kill herself and Salvatore's mother comes to her, to dies with her. The play ends with the two women closing all the openings in the hovel for the fumes of the charcoal to do its deadly work. This ending is most painful and cruel, and it is a relief when the curtain falls and covers such misery. How easily such an ending could have been changed! And yet the public applauded with all the might of hands and voice.

I can give the play no other name but a "horrid dream." To be sure, we do not see the two women die, but there was no reason to make them die. Their suicide is anti-esthetic and inexplicable. One can understand Graziella killing herself, for she has lost her love and she feels as if nothing in life were left for her to do; but the old mother—she ought to have saved the girl, and together they might have saved the man and brought him back to reason and to them. But Bracco thought otherwise, unfortunately.

The play was stupendously well acted. Garavaglia, one of the best actors now on the Italian stage, was magnificent as Salvatore. His anguish was so true that *every* heart in the house beat with him in his agony. Pezzano gave a poetic reading to the part of the mother.

It certainly is not a translatable play.

I doubt that if played in Turin it would be a success. There Verga's She Wolf was hissed off the stage, though Duse played it. A movement is also there against immoral plays. Bills are distributed to the people exhorting them to desert immoral plays and farces. "In the name of dignity," say these bills, "do not degrade yourselves for an hour of obscene laughter!" The bills are signed "The Young Section for the Morality of Turin." So I do not suppose that A Snowy Night would find favor there.

Marco Praga's Crisis has also been given at this same theatre. Here we have two brothers, Donato and Raymond. Raymond is an officer, just returned from Africa, and is living with his brother. He soon perceives that Raymond's wife, Nicoletta, has a lover, Pucci by name. Raymond insults Pucci and they are to fight. Donato hears of this and confesses to Raymond that he was quite aware of his wife's fault, but he kept silent because he loved her too much to lose her caresses and kisses. That made him feign to see and understand nothing. He could not send her away; he could not live without her; therefore did he not kill her.

"This is not love!" says Raymond. "It is but the fever of your senses. It is the sensual love of beasts!"

"I know it," answers Donato, "but that alone is true; the rest is fiction." He is vile to the end, and pardons his wife, even when she confesses her fault to him. He pardons her rather than lose her. Thus he will continue to live with her rather than give up his tragic and infamous vile love. This is the atrocious crisis of his conjugal life. It is not a pleasant subject, but the public seemed to enjoy it. The scene between the two brothers in the second act is strong, almost tragic in its simplicity and audacity. The third act, however, met with some marks of dissension.

Here also Garavaglia was magnificent as Donato, and ovations frequently interrupted his speeches. He was not an actor playing a part, he was the man in all his vile and pitiable weakness. Every word, tone, gesture, bearing, depicted to nature the strong and fatal passion which possessed him and made him one of the vilest and most contemptible of men.

Had the wife repented and meant to lead a better life, her husband might have been excused for keeping her. But as it is he only shares her guilt and condones it. Only a Latin public could see beauty in such a plot.

As you may perhaps remember, Duse offered a prize of 10,000 francs for the best dramatic work sent to her. She has received 250 manuscripts, eleven in one act, ten in two acts, 131 in three acts, seventy-three in four acts, twenty-one in five acts, and four in more than five acts!

All Italy is now talking of a wonderful child pianist, the pupil of the Milan Conservatory. He is the greatest wonder of the age. He is only eleven years of age, and was introduced to the pupils only a few days ago at a concert given at the Conservatory. He is of Polish origin, as his name of Horszowski implies. Not only has he the complete technical mastery of his instrument, but he interprets in the most refined and intellectual manner works of the greatest masters. He plays Bach and Beethoven as if he had scrutinized and studied their inner meaning from his birth, and he interprets Chopin with all the mystic expression which characterizes the works of the great Polish musician. He gives the impression of being a psychic prodigy, instead of being one of the many child prodigies who from time to time have set waters on fire, to be eventually doomed to oblivion. If he lives Horszowski will be one of the greatest musicians of the future. I say it.

S. P. Q. R.

MRS. WILLIAM J. FLORENCE.

Mrs. William J. Florence, the widow of "Billy" Florence and herself long a favorite comedienne, died in a boarding house on West Forty-fifth Street on Sunday, Feb. 18. She had been afflicted with Bright's disease and had been totally blind for the past four months. Mrs. Florence is survived by one daughter, Josephine Shepard, her child by her first husband, Joseph Littell. The funeral will be held to-day (Tuesday), Feb. 20, at ten o'clock in the morning, from the Roman Catholic Church of St. Agnes. Mrs. Shepard was with her during her entire illness, as was also Mrs. Barney Williams.

Mrs. William J. Florence, who was a sister of Mrs. Barney Williams, was born in New York city and lived as a child on Grand Street, which was then in the residential district. Her maiden name was Malvina Pray, and as a little girl she showed such an aptitude for dancing that her father permitted her to study under Madame Dagarden, a teacher who had trained many famous dancers, among them Fanny Elisler. From being greatly in demand at amateur entertainments Miss Pray almost unconsciously became a professional. Early in the fifties, when the only memento she possessed of an unfortunate first marriage and divorce was the name of Mrs. Littell, she sat in the audience one night and saw Florence perform as a member of the old Broadway Theatre Stock company, becoming so interested that she immediately sent a note to the stage door. Mr. Florence told her that she ought to give up dancing and become a comedienne. Their friendship ripened into love and they were married on Jan. 1, 1853. Mr. Florence was a man of versatile talents and proceeded to write plays which should give his wife every possible opportunity. On June 13, 1853, The Yankee Housekeeper was produced at Purdy's National Theatre and scored a success. Mrs. Florence sang a number of songs, many of which became popular airs of the day—such songs as "Bobbin' Around," "My Mary Ann," "Keenokino" and "Way Down in Maine." In the same year they crossed to London and appeared for a hundred nights at the Drury Lane Theatre in The Yankee Housekeeper, a kind of entertainment that was particularly novel to the English people. They also appeared in Paris and Ireland, where the young men were so effusively enthusiastic that they took the horses out of Mrs. Florence's coach and pulled it themselves. The trip abroad lasted for four years.

In November, 1863, Mr. and Mrs. Florence appeared in The Ticket of Leave Man at the Winter Garden and had what was then the very remarkable run of one hundred and twenty-five nights in New York, Mrs. Florence acting the role of Emily St. Evremond. They then took the piece on the road, with the same astonishing success. In 1867 Mrs. Florence played Polly Eccles in Caste at Wallack's old theatre, a production that is noted in theatrical records because of the lawsuit brought against Florence by Wallack for staging a piece for which he claimed to have the sole American rights. Mrs. Florence was held by many to be the best Polly that had been seen. The following year they produced No Thoroughfare and an Irish play called Eileen Oge. In January, 1869, Mrs. Florence was Lady Constance in an elaborate burlesque presented at Wood's Museum and entitled The Field of the Cloth of Gold, which, however, was not altogether a new departure, since husband and wife had some time previous done burlesques of The Colleen Bawn and Fra Diavolo. The Mighty Dollar was produced at the Park Theatre in 1875 and Mrs. Florence again created a laughing sensation as Mrs. General Gilflory. With this play the Florences made their second successful trip to London. In 1888 W. J. Florence joined forces with Joseph Jefferson for a number of star revivals, and his wife temporarily retired from the stage, her last part being in Hearts, which was played in Brooklyn. Besides all the roles already mentioned, Mrs. Florence had acted all the feminine parts in The Colleen Bawn, Susan Nipper in Dombey and Son, Nan in The Good for Nothing, Mischievous Annie in Lessons for Husbands, and a host of less famous characters.

W. J. Florence died in November, 1891, and two years later his widow married Howard Coveney, also an actor, with whom she played for three years and whom she finally divorced.

A REMARKABLE TRIBUTE.

The remarkable features of Mrs. Fiske's recent appearance in Findlay, O., in Leah Kleschna are still commented upon in the press of that locality. It surely was very unusual for scores of persons to go to Findlay by trolley from a city of the size and importance of Toledo, which has no theatre in which Mrs. Fiske or other Independents may appear, as they did go to see Mrs. Fiske, the journey consuming hours and the return not being made until the next morning. All the railroads and interurban lines had advertised special trains and cars to Findlay to accommodate those who wished to witness Leah Kleschna, and many who came from surrounding towns remained in Findlay all night. All the hotels of the town were filled with special guests, and the clerk of one of them said that his house had received telegrams for several days from places all over that part of Ohio sent by persons who went to Findlay solely to see Mrs. Fiske and the Manhattan company. Mrs. Fiske's engagements in this and other "one-night stands," in fact, on her present tour, have been as successful as her appearances in the larger cities, in several of which she has been asked to play return dates this season. Mrs. Fiske appeared at the Colonial Theatre, Cleveland, last week to audiences that tested the capacity of that house.

A NEW GAELIC DRAMA.

Seaghan Ruadh (Red John) is the title of a new Gaelic play which is to be produced under the auspices of the St. Brendan branch of the Gaelic League on Thursday evening, March 1, at the New York Turn Hall, Lexington avenue and Eighty-sixth street. The author is B. O'Keeney, a Gaelic poet and writer.

THE TRIAL OF GEORGE HASTY.

The trial of George Hasty, the hotel keeper at Gaffney, S. C., who shot Abbott Davidson and Milan Bennett on Dec. 15, 1905, will be held on Feb. 26. The Actors' Society has engaged to assist the prosecuting attorney, William H. Henry, of Columbia, S. C., and J. C. Otts, Henry Jeffries, and Thomas Bell, of Gaffney. The contributions to the fund amount to nearly $2,000.

MARCH OF THE INDEPENDENTS.

British Stars for America—Ohio Theatres to Be Free.

Mr. and Mrs. Cyril Maude, whose London reputation is but little greater than their international fame, are the latest additions to the list of prominent actors under Independent direction. The Shuberts have arranged for E. H. Sothern and Julia Marlowe to go to London, while Mr. and Mrs. Maude come to America for a tour booked by the Sothern-Marlowe managers.

The Grand Opera House, Columbus, O., is to be added to the chain of Independent theatres in the near future, making a fourth opening in Ohio.

The deal pending between the Shuberts and the owners of the Majestic Theatre, in Toledo, is said to be progressing toward a final settlement. In case the house is not secured, a new theatre will be built for Independent attractions.

For an Open Theatre.

In a two-column article the Springfield *Union* makes a plea for an open theatre. It says in part:

"Were the managers of playhouses in New England to get together and organize quite a formidable opposition could be made to Trust methods of booking attractions. A strong circuit could be formed which would include New Haven, Hartford, Springfield, Holyoke, Northampton, Worcester, Providence and Boston. The Shuberts control the Hyperion Theatre at New Haven, Mr. Gilmore controls the Parsons Theatre at Hartford, the Court Square Theatre in this city and the Holyoke Opera House. The management of the Academy of Music at Northampton is in a position to book either Independent or Trust attractions, Colonel Felix Wendelschaefer, of Providence, controls the leading theatres in Worcester and Providence, John B. Schoeffel, of the Tremont Theatre, Boston, books whatever it pleases him and is independent of the Trust, and Manager McCarty, of the Boston and Park theatres, Boston, has been booking the Shubert attractions as well as the Trust attractions all season. These men are each and all in a position to act independently and to accept or reject whatever bookings they like or dislike. Were a meeting to be called to talk over the situation and make plans for systematic opposition to the booking methods of the Trust, undoubtedly the Syndicate would sit up and take notice. For that matter it would be obliged to do so, as the New England circuit is one which is not alone of considerable profit but it is also advantageous in other respects."

Rapacity of the Trust.

The Arena, of Boston, comments on the Trust as follows:

"The recent suit brought by David Belasco against leading members of the Theatrical Trust revealed a condition of affairs that should arouse the indignation not only of every self-respecting member of the dramatic profession but of the thoughtful theatregoing public everywhere to such a point that this sordid and rapacious Trust would find its power at an end.

"Instead of developing a strong, wholesome and morally and mentally virile American drama and giving the people great works by great artists, the Trust is starring a number of mediocre actors and actresses who, though they would appear fairly well in stock companies, are wholly incapable of assuming great parts, while the plays produced are for the most part sensational and thoroughly ephemeral works, many of them distinctly morally enervating. It is also putting on great spectacles and anatomical shows void of true artistic value, innocent of any literary merit and which tend to lower the moral ideals of the people, while by virtue of its control of the leading theatres of the land the Trust makes it well nigh impossible for Independent actors of genius to rise or succeed. Thus the effect of this sordid commercialism is anything but ennobling or educational, or rather it tends to educate the people downward instead of upward."

Brought Home Forcefully.

Says the Springfield *Republican*:

"The much-talked-of Theatrical Trust has been more or less of an unknown quantity to local people—a thing which they knew existed, but understanding little of its scope and power. Last week the effect of Trust methods on the local theatrical situation was brought home forcefully by the appearance of Madame Sarah Bernhardt at Northampton. Many who were not familiar with the inside workings of theatre management wondered why the great actress did not play in one of our Springfield theatres and why they were forced to go to the city up the river to see her act. It is pretty generally understood that the Court Square Theatre, where Bernhardt should have played, was closed to her because it is one of the so-called Trust houses, and as the French actress is not in this country under Trust auspices she was not allowed to visit this city. It evidently will not allow its house managers to book attractions under the management of the so-called Independents, and as many of the leading actors are now associated with the Independents the Trust houses in the smaller cities are beginning to suffer. The inability of Madame Bernhardt to play here is only a taste of what is to come next season, unless one of our managers sees fit to be independent enough to conduct his theatre in such a way that it will be open to both sides of the big theatrical combines. Several theatres are now independent enough to receive the offerings of the two great rivals, and they seem to be thriving. That an injustice is being done Springfield theatrical patrons will be readily understood when it is known that next season, if present conditions continue, we shall not see Miss Julia Marlowe, Mrs. Fiske, Mrs. Carter, Blanche Bates, E. H. Sothern, Henry Miller, David Warfield and numerous other actors of like magnitude."

A Good Example.

Cities which have hitherto felt the Syndicate influence in only a minor degree are now beginning to appreciate what it means to be deprived of the right to witness the best plays. Says the Parkersburg (W. Va.) *Dispatch-News:*

"The Theatrical Trust is about as good an example of a bad trust (assuming that there are both good and bad trusts) as we have.

"This Trust, which has waxed rich and arrogant for years, is now engaged in a life-and-death struggle with the Independents, and the latter have made considerable headway in the last year against the big combine. The Shuberts, the Belascoes, the Fiskes, the Perleys and others have made a brave fight for a number of years, sustaining great loss and incurring continual opposition, much of it of the vilest kind. But they stuck gamely, as did their stars, and this season finds them with theatres in all the principal cities, except those in the South.

"The coming to Parkersburg this week of one of the big Independent companies, which is compelled to play the oldest theatre because the newest is controlled by the Trust, brings that monopoly into closer perspective and makes the struggle between it and its gradually growing competitor one somewhat of local interest."

THE SUNDAY CONCERT MATTER.

After a consultation between Police Commissioner Bingham and Charles Burnham, it was agreed that the matter of Sunday performances would be tested by the arrest of Heinrich Conried, manager of the Metropolitan Opera House, for giving a performance on Sunday evening, Feb. 11. Mr. Conried put on Verdi's Requiem, with a number of his best singers and a large chorus. Inspector Schmittberger and two of his detectives were present and made copious notes. On Monday Mr. Conried was summoned and on Tuesday he appeared in the Jefferson Market Court to answer a charge of violating the Penal Code and the city charter by giving a performance on Sunday. Assistant Corporation Counsel Farley represented the people and Mr. Conried's interests were looked after by ex-Judge Dittenhoefer. After the case had been presented by the police and Mr. Conried had pleaded "not guilty" and the lawyers had done more or less arguing, Magistrate Mayo adjourned the hearing until to-day (Tuesday).

AMERICAN PLAYGOERS.

"That Dramatic Criticism, As at Present Constituted, Is a Menace to the Development of the Drama" was the subject discussed by the American Playgoers at their fifth meeting, on Sunday evening, Feb. 18. The argument certainly proved the ancient truism that no one is more severely criticised than the critic; but in spite of numerous denunciations the audience was sufficiently fair-minded finally to cast its vote in favor of the reviewers. The meeting was badly managed beyond a doubt and the society will lose some of its rapidly acquired popularity unless certain speakers, who invariably rise to air their opinions, are forced to respect the time limit. Miss Bingham called the gathering to order at about a quarter of nine and an adjournment was not reached until eleven o'clock.

Before proceeding to the debate the assembly listened to a mediocre violin solo and to a couple of songs which were fairly well rendered by a pupil of Homer Moore, a contralto. Amelia Bingham made the announcement that the society already numbered more than two hundred persons and asked these members to pledge themselves each to introduce one new member before the next meeting. With four hundred playgoers in the organization the president said the society would be in a position to present requests and eventually to make demands of managers. She then opened the debate by assaulting such critics as those whom she declared "drove Mary Anderson from the country" and "put Fanny Davenport in her grave before her time"; albeit she hastened to admit the value of genuine criticism. The first regular speaker, the Rev. John Talbot Smith—a noted Catholic playwright and critical writer for Catholic journals—condemned New York criticism principally because he differed from the majority of the reviewers in his estimate of Ibsen's tragedies. However, he made a clever point when he said that there were two ways of helping a gentleman—"with your hand or with your boot"—adding that most contemporary critics used the boot. In conclusion, he remarked that, though he did not believe criticism to be positively injurious, it was "often marked by inefficiency."

Raymond Hitchcock came to the rescue of the critical contingent, asserting that the work was no menace, even though it were sometimes frivolous, and blaming the public for the very frivolity it pretended to disown. Moreover, he said the critic was not supposed to consider the trials and ambitions of the player, being sent purely to analyze the results. "I know in my heart I'm just a clown," he added, "but I want to be an actor." Mrs. Trow gave several alleged instances of critical negligence when "the boys" were sent to review important productions. A. St. John Brenon, of the *Telegraph*, vindicated himself and his fellow newspaper men in what was decidedly the most brilliant speech of the evening, emphasizing the manner in which honest criticism is slandered by the public and the artist. "The critics protect the public from incompetent actors and managers," he concluded. Mrs. Fernandez gave her opinion of critics who devoted space to guessing the cost of costumes. Henry Meltzer stoutly protested there were at least three admirable critics writing for New York journals and declared that "the spirit of kindness had nothing to do with the case." When the debate was thrown open to the house F. F. McKay insisted that criticism has necessarily degenerated with the quality of the plays reviewed. Judge Lynn declared there were no longer any actors on the American stage and received a broadside from Miss Bingham in response. Yvette Guilbert was present at the meeting but steadfastly refused to offer any opinion.

PHIL IRVING DEAD.

Phil Irving, the oldest advance agent in America, died at his home in New York city on Feb. 17. He was sixty-two years old. Mr. Irving's career began in 1857, when he became agent for Lew Rathler's and Joe Murphy's minstrels in California. With this company he went to the Sandwich Islands and visited cities in nearly every part of the globe. Later he organized the San Francisco minstrels, which were successful for several seasons. In 1886 he became lessee of the old Lyceum Music Hall, San Francisco, and in the Fall of the same year reorganized the minstrel company. Later he came East and built the Monumental Summer Theatre in Baltimore. In 1877 he introduced the first successful troupe of Japanese juggiers in America.

He was connected with several different amusement enterprises during the next decade and in 1888 he managed the tour of that old melodrama, Lights o' London, then one of the most popular of plays.

Recently Mr. Irving has been employed by Phil Benedict, Gus Hill and George Bennett in various enterprises and has been connected with a number of important productions, including Under Southern Skies, Among Those Present, Candida, and Hazel Kirke.

He has been ill for nearly a year and last Summer was at the Elks' Home, at Bedford City, Va. He returned to New York last October but was unable to do any continued work, but his death came suddenly Sunday afternoon at three o'clock. The funeral services, under the direction of the Elks, were held at an undertaking establishment yesterday afternoon. The burial will be at Evergreens Cemetery, Brooklyn, this afternoon.

THE PALMER SALE.

On Tuesday evening, Feb. 13, a number of letters belonging to the collection of the late A. M. Palmer were sold at auction by the Nerwin-Clayton Company. Three of these letters were written by G. Bernard Shaw, having direct reference to his plays. The longest and most characteristic was a letter written to Mr. Overton, discussing terms arranged with Mr. Palmer for Arms and the Man, and this sold for $6. A letter from George Du Maurier, congratulating Mr. Palmer on the production of Trilby, brought $5.50; a four-page letter from Henry W. Longfellow to Sara Jewett, a Union Square favorite in her time, sold for $25, and a letter from Oliver Wendell Holmes to Mrs. Lucy M. Hooper, giving a sketch of his life and a list of his published works in his usual quaint style, was valued at $75. A letter of General Zachary Taylor to a young Philadelphia woman shortly after his election as president brought $35; a two-page note from Edwin Booth in London to R. M. Hooper, our Vice-Consul-General in Paris, dated Nov. 13, 1880, and speaking of the way in which the British papers "damned him with faint praise," was disposed of for $20; a card to General McClellan in the writing of Abraham Lincoln brought $30, and $20 was paid for a two-page epistle from John Randolph to Benjamin W. Leigh, dated April 15, 1812. Randolph spoke of himself as "dying by inches," but actually lived for twenty-one years after sending this farewell.

GAMBOL AT LAMBS' CLUB.

On Sunday night, Feb. 18, the Lambs held a "St. Valentine Gambol" at their club-house, a number of prominent managers being present as guests. The programme consisted of four one-act plays. The first of these, The Struggle Everlasting, by Milton Royle, was presented by George Fawcett, Richard Bennett, and William F. Hawtrey, a brother of Charles Hawtrey. William Collier in The Apostate portrayed himself as he appeared in London, and was assisted by William T. Hodge and Ernest Lambart. The play was the work of Clay M. Greene. Charles A. Bigelow appeared as Peter Pan in a respectful burlesque of Barrie's fantasy, making the sensation of the evening, aided by Hugo Toland and Ernest Lambart. The entertainment concluded with a short problem play, The Lady with the Letters.

MORGAN INSANE?

Edward J. Morgan, who closed his season in The Prodigal Son at Christmas time, is reported to be insane. It was said last evening (Monday) that he had been removed to Bloomingdale. His friends believe that his trouble is temporary.

AT THE THEATRES

(Continued from page 3.)

comedy, translated from the German of Ludwig Fulda, were nine scholars:

Dr. Bruno Martens	Forrest Orr
Philip Winkler	J. Homer Hunt
Heinz Hagedorn	Archie Rosamond
Waldemar Scholz	William T. Levis
Stephan	George K. Rolands
Dora Lenz	Catharine Outhwaite
Amelia Siebert	Edna Adams
Toni (Antoinette) Leitenberger	Marguerite Von Ruttenstein
Lisbeth Gerlach	Louisa Reed

In the first place, the stage director, Robert O. Jenkins, deserves credit for having obtained such laughable results from a Germanic composition practically without plot—or with a plot so transparent that the end was visible from the beginning—and entirely dependent for its fun on ancient bachelor humor and the contrasting of character types. The story merely told the tale of four old comrades, bachelors, three of whom were married in the first act, leaving the fourth, the staunchest woman-hater of them all, to capitulate to his ladylike typewriter just before the fall of the curtain. The fun in the middle of the sandwich was devoted to the attempts of the three husbands to make their wives join in the old good-fellowship. Philip's wife said that Heinz's wife dyed her hair, and Waldemar's wife told about it. They all refused to explain or apologize, they all had hysterics, they all called upon their husbands for protection—and there you have it. Philip's wife was ultra aristocratic, Heinz's better half was the daughter of his landlady, and Waldemar's darling was an affectionate and jealous child from the country.

Forrest Orr as Dr. Bruno Martens, the rich man and recognized leader of the bachelor quartette, had a blasé part, adapted neither to his personality nor his extremely "up and coming" appearance; consequently it is not to be wondered at that he was less at home than in his previous roles of character comedian and comic juvenile, and, being less at home, he naturally failed to produce the same excellent effect. J. Homer Hunt, the musician who took a helpmeet to avoid counting his own laundry and being hampered by the innumerable petty nuisances of life, was the most ludicrous of all when overwhelmed with the trivial woes of Madame the patrician. His right to first place, however, was hotly contested by William T. Levis, the romantic civil engineer, who was fairly insane with joy until—afterward. Afterward he was equally ridiculous in his frantic endeavor to be faithful and conciliatory at the same time. Archie Rosamond as Heinz, the indigent painter, was a jolly old dog and somewhat more philosophic, but both his physical and character paddings were rather too obvious. George K. Rolands, erstwhile court jester, gave evidence of marked versatility in his performance as Bruno's discerning valet. The women were less humorous, as is apt to be the case with young feminine character roles, but Louisa Reed merits particular commendation for her interpretation of that tearful, clinging vine, Lisbeth. Edna Adams as the complaining Amelia had a part better suited to her than any of her "straight" characters and was really convincing. Marguerite Von Ruttenstein was extremely chic as the landlady's daughter, and Catharine Outhwaite made a very demure stenographer, to whose unpretentious charms even a hardened bachelor might well surrender himself. In so many words, the production was noticeably even and "finished."

Star—At the World's Mercy.

Melodrama in four acts, by Owen Davis. Produced Feb. 12.

Jack Austin	William J. Bonelli
Dr. Grey Austin	A. C. Henderson
Jacob Grafdt	Raymond Capp
Washington Griggs	Nell Burton
Bud Griggs	Paul Schwager
Terry Clancy	Willie Barrows
Joe Hilton	James Norval
Bill Payton	Fred Roberts
Richard Wingate	Frank Judson
Tom Blight	Charles Hodges
Jim Carden	Frank Burns
Ruth Wingate	Margaret Conklin
Mrs. Clancy	Winona Bridges
Polly Griggs	Josie Barrows
Grace Atherton	Baby Floss
Pringle	Cathline L. Schwager

A new melodrama, At the World's Mercy, was presented for the first time in New York last Monday evening at the New Star Theatre. A large and enthusiastic audience greeted its debut. The play is well staged, fairly well acted, and as full of thrills as a conductor's pocket is full of nickels.

Jack Austin and Dr. Grey Austin, brothers, are joint guardians of their small niece, Grace Atherton, an orphan and an heiress. Both men are in love with Ruth Wingate, who loves the former. The doctor by medicines and opiates turns Jack into a drunkard, hoping to ruin him and so win his sweetheart and his money. The doctor's accomplice, Jacob Grafdt, a Jewish pawnbroker, suggests ways of making away with little Grace, and the doctor consenting, he and his negro man Bill steal her and take her to New York. They are followed by the Griggses, the Clancys and most of the cast, who obligingly drop all such hindrances as employment, domestic cares and such trifles to appear opportunely near the scene of action. Ruth, discovering Jacob's pawnshop, enters, sees Grace's dress—careless Jacob—and accuses him of the theft. When he denies it she knocks him down and rushes upstairs, where she finds the object of her quest. It is with difficulty that the muscular heroine is overcome by the two strong men and thrust into a side room just as Jack, let in by young Bud Griggs, appears downstairs. A gun is fired, hitting the wrong man, Bud makes way with Gracie, and Ruth is rescued by Jack. Act three finds Jack again in his brother's power. This time, almost crazed with drugs, he is kept in a cabin in the mountains, near the Griggs' home. The children, Bud and Gracie, find their way here and are sent down into a neighboring mine to which the doctor dispatches Bill to end their young lives with dynamite. But the good do not die young in melodrama. The children are rescued by Jack, who recovers his reason just in time to get the hero cue and stand in the blue limelight as the curtain goes down. Jack it is again who in the next act stops the doctor as he is about to toss the poor little bone of contention, Gracie, into the falls during a thunderstorm. Jacob Grafdt, reappearing to help his friend, starts to chop down a bridge over which Grace must pass, when the heavens themselves, thinking the child has gone through enough, take a hand and Jacob dies a picturesque death from a stroke of lightning. Finding his brother proof against bullets, daggers, drugs and the elements, the desperate doctor resorts to poison, but the glasses are mixed, he drinks his own medicine, which takes him off just as the children are returned and the others are happily united.

William Bonelli, the "sorely tempted" hero, indulged in all the heroics the role would stand. A. C. Henderson made a good villain and was hissed repeatedly. Raymond Capp, as the Jew, made the fun and gave a very creditable character performance. The pessimist, Washington Briggs, played by Nell Burton, was the best taken part in the cast. His acting as well as his make-up was excellent. Master Paul Schwager handled a long juvenile role with a skill beyond his years. Terry Clancy and Polly Griggs, taken by Willie and Josie Barrows, were a sprightly pair and stopped the play for specialties of song and dance which were generously applauded. Willie Barrows was an especially effective Irish lover. James Norval handled the droll countryman, Joe Hilton, in a popular manner. Fred Roberts made an excellent Bill Payton, bad nigger, and Charles Hodges and Frank Burns took small roles satisfactorily. Frank Judson was about as poor as any one could be, the best thing about his part of father being its brevity. Margaret Conklin as Ruth Wingate was more muscular than attractive, though she has a good presence and wears good clothes. Winona Bridges pleased as the irascible widow Clancy. Baby Floss was very sweet and dainty. Cathline Schwager appeared as Pringle, a maid. This week, The Gypsy Girl.

Thalia—Die Wilde.

Melodrama in four acts, by Z. Liben. Produced Feb. 18.

Schary	M. Moskowitz
Zepy Annie	Madame Manny
Lucy	Madame K. Liptzin
Katy	Madame Tobias
Isidor	S. Tobias
Berosin	S. Manny
Elly	Samuel Tornberg

A new four-act Yiddish melodrama, The Wild One, was produced at the Thalia Theatre for a single performance last week. The play belongs to a different type than that usually termed melodrama, however. It is rather a tragedy of the realistic school, involving the souls of the characters more than their bodily welfare, and in spite of artificiality of construction it is forceful and definite of purpose. Realism is carried to the farthest possible extent in a way that grates a little on those not accustomed to this style of play.

The plot is simple: Schary, a Jewish farmer living near New York, has two daughters, one married to a handsome, somewhat lazy fellow, Isidor, and the other, Lucy, a wild, self-willed girl. Schary is particularly proud, in an uncouth way, of his younger child and frequently contrasts her virtues with those of a neighbor's daughter, who has fallen into bad company. When the play opens he is arranging with the shatchen, Elly, for Lucy's marriage to a wealthy man in Greenpoint. Isidor and his wife, Katy, who is an invalid, come to visit Katy's father, and it is at once seen that the handsome son-in-law loves the younger daughter more than the one he has married. Berosin, a consumptive boarder at the farmhouse, also loves the girl.

The second, third and fourth acts are sketched in broader lines. Schary insists on an early marriage between his daughter and the Greenpoint suitor, and on Lucy's refusal he beats her with a leather strap. In the third act Lucy, made ill by the beating, gives birth to a child, of which Isidor is the father. Schary discovers the fact and, carrying out an early threat, in a drunken frenzy drowns the infant. Lucy protects Isidor and denies the paternity of her baby. In the fourth act Schary, overcome by remorse at his act, attempts to pacify Lucy, who forgives him. But through an accident Katy learns that her husband is the guilty one. Lucy, unable to bear the quadrupled grief, throws herself into the river where her child was drowned, and the play closes with her body being brought in from the water.

Mr. Moskowitz, Madame Liptzin and the company supporting them are among the best Yiddish actors in the country, entirely capable of giving to such a play the kind of acting it requires. In the character of the brutal, selfish father Mr. Moskowitz succeeded in placing some element of sympathy, so that the transition at the final act was not too abrupt. In the comedy lines he seemed to have something of a clownish spirit, in which much of the tragedy of his position was lost. Madame Liptzin as Lucy played intelligently, though she never once gave the impression of the natural freedom Lucy was supposed to possess. Her emotional passages were intense, though rather primitive in expression. There was no suggestion of reserve force. Madame Manny and Madame Tobias in character parts were natural and understood the art of "keeping in the picture." S. Tobias as Isidor and S. Manny as Berosin played without much spirit, though Mr. Manny gave evidence of power in his two or three strong scenes. Samuel Tornberg was capital in the purely comedy role of Elly, the shadchen, or professional match-maker.

The play was staged with old scenery, too small for the stage of the Thalia. Several geese and chickens and a calf added to the rural effect of the first and fourth acts.

Madison Square—Just a Joke.

At the Madison Square Theatre last week Katie Barry presented, as a curtain-raiser to Lucky Miss Dean, Porter Emerson Browne's miniature musical comedy, Just a Joke, in which Miss Barry is assisted by George Wilson and John Alden. The piece tells of an English chambermaid who is loved by an elevator boy employed in the same hotel. She, however, has so deeply immersed herself in the penny dreadfuls that she will be satisfied with nothing less than a title and repels the advances of the elevator boy. At this juncture she meets her ideal, an army officer. He in a spirit of idle jocularity makes the most ridiculous love to her, and she, being but a poor, ignorant girl, believes every word that he says. In the end he leaves her and she wakes abruptly from her dream to find that it was all just a joke. During the piece Miss Barry introduced several of her specialties which have made her the favorite that she is.

Yorkville—Prince Karl.

Prince Karl was the play given by William J. Kelly's Stock company at the Yorkville Theatre the week of Feb. 12, Mr. Kelly appearing in Richard Mansfield's old character of Karl Von Ahrmein. Other roles were taken as follows: Spartan Spotts, Walter Green; Markey Davis, Louis Frohoff; Howard Algernon Briggs, Charles Arthur; I. Cool Dragon, Harold Hartsell; Gustavus, M. C. Tilden; Mayor of Karlshopp, Ralph Lock; Mrs. Florence Lowell, Nettie Douglass; Mrs. Daphne Lowell, Louise Aigen; Alicia Euclide Lowell, Josephine Sherwood. This week's bill is Sapho.

At Other Playhouses.

LYCEUM.—The Lion and the Mouse reached its 100th performance on Feb. 13.

ACADEMY OF MUSIC.—This is the last week of Mrs. Carter's engagement here. Du Barry will be continued during the week owing to the great demand for seats last week. Belasco's revival of The Heart of Maryland will follow.

METROPOLIS.—David Higgins in His Last Dollar pleased Bronx theatregoers last week. This week Ford and Gerhue, in Lovers and Lunatics, will be seen for the first time in New York.

WEST END.—Hap Ward in The Grafter found favor in Harlem last week, playing to large audiences at all the performances. This week Behind the Mask is the bill.

PROCTOR'S FIFTH AVENUE.—Cashel Byron's Profession, with James J. Corbett in the leading role, which he originated at Daly's Theatre a few weeks ago, was the attraction. Mr. Corbett was supported by Amelia Bingham and Isabelle Evesson, who alternated in the role of Lydia Carew, and the other members of the stock company, including James Young, A. H. Van Buren, Hardee Kirkland, Mathilde Deshon, H. Dudley Hawley and Robert Cummings. This week's play is The Little Minister.

GRAND OPERA HOUSE.—William Collier played his last engagement in On the Quiet before starting for Australia last week. The capacity of the theatre was tested several times during the week. The current attraction is Dockstader's Minstrels.

AMERICAN.—The popular Western play, Texas, was the attraction here last week. In the cast were Ernest Allen, Hattie Foley, Mabel Dixey, Monica Lee, Frederick E. Duff, Harriet Broadhurst, Lee Hobbs Martin, Louis Thiel, Howard Messiner, Ted F. Griffin, W. B. Mack, Stephen Hoyt, Charles F. Lester, W. T. Chatterton and Charles D. Coburn. This week In Old Kentucky.

IRVING PLACE.—Rudolph Christians and Gertrud Arnold closed their starring engagements last night (Monday), presenting Goethe's Iphigenie auf Tauris. The farce Kyritz-Pyritz will be the bill the remainder of the week until Saturday night, when Fulda's Maskerade will be produced for the first time in New York.

MANHATTAN.—Before and After closed its long and successful run Saturday night, and to-night (Tuesday) The Triangle will be presented for the first time on any stage.

MAJESTIC.—The Little Gray Lady played a successful week at this house. Williams & Walker introduce their new musical play, Abyssinia, to-night (Feb. 20).

THALIA.—The attraction here last week was No Mother to Guide Her. This week's bill, A Race for Life.

THIRD AVENUE.—Lincoln J. Carter's latest play, the Eye Witness, was the bill here last week. Queen of the White Slaves this week.

PROCTOR'S 125TH STREET.—Gerald Griffin received a welcome last week that must have made him feel that it was worth while to go all the way to Harlem to play for Mr. Proctor's faithful patrons who thronged the theatre throughout the week to see Mr. Griffin's remarkably fine performance of Lachlan Campbell in The Bonnie Brier Bush. Mr. Griffin was more at home in the part than during the week previous, and gave a polished performance that deserves unstinted praise. Paul McAllister, Beatrice Morgan and the other members of the company rendered efficient support. This week's attraction is Cashel Byron's Profession.

HARLEM OPERA HOUSE.—Frank Daniels got back to New York in Sergeant Brue last week, playing to good audiences. This week's attraction is Wonderland.

MURRAY HILL.—A German Gypsy, with Al. H. Wilson in the principal role, was last week's attraction at this house. The Funny Mr. Dooley this week.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

Regina Weil was hostess at the tea served at headquarters last Thursday, and among those present were Mrs. Jennie Hutchinson, Mrs. Forbes Curtis, Mrs. J. Alexander Brown, Mrs. R. L. Hallstram, Mrs. Madge McIntyre, K. C. Wiggin, Laura Alberta, John H. Alberta, Ida H. Irwin, Mrs. M. R. Jacobs, Beverly Tyler, Irene Ackerman, Rev. F. J. Clay Moran, Mrs. S. L. Neidlinger, H. W. Birch, Mrs. Treadwell, Mrs. Curre, Mrs. Hudson Liston, Mrs. William C. Dornin, Lavinia Shannon, Camille G. Prescott, Ida Reichmann, Mrs. F. P. Pratt, Jennie C. Wilder, Florence B. Varian and many others.

Owing to Washington's Birthday there will be no reception or tea next Thursday.

There will be a Chapter conference meeting on Thursday evening, March 8, at 8 P.M., at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. It is earnestly desired that all members try and attend this meeting, as plans for the coming season will be discussed.

Rev. Dr. Brundage, pastor of Unity Church, Brooklyn, spoke on "The Church and the Stage" last Sunday. The Brooklyn Chapter of the Alliance was well represented at the service. Next Sunday Dr. Brundage will preach on Peer Gynt.

The Chicago Chapter will hold its next social public meeting in its club rooms, 510 Masonic Temple, Friday afternoon, Feb. 23, at 3 o'clock. The Chapter expects to entertain Miss Sara Truax, of The Prince of India company; Miss Florence Gerald, of The Lion and the Mouse company, and others of the profession playing in the city. All professionals are cordially invited. The afternoon will be distinctly social, with a musical and literary programme.

CUES.

Ed. R. Robinson is no longer in advance of John L. Sullivan. He is now with Huma, the Marvel.

Harry Downs, leading man of The Lighthouse Robbery, was presented with an Elk's emblem by the company on his twenty-ninth birthday.

Jane Mauldin Feigl, author of Texas, was one of the leading exhibitors at the Westminster Kennel Club's show at Madison Square Garden last week and carried off two prizes with "Boulder Amber" and "Boulder May." All of her entries were in the English bulldog class and attracted much attention.

Helena Frederick, who was very ill with appendicitis in San Francisco, has so far recovered as to be able to travel and is now convalescing at the home of her sister in Memphis, Tenn. Miss Frederick is expected to return to New York about the middle of March.

A Poor Relation, with Edwin Wallace as Noth Vale, closes at Junction City, Kan., on Feb. 24, after a season of thirty weeks.

Mattie Lockette, the well-known soubrette, has been engaged by the Buster Brown Amusement Company to originate the part of Mary Jane, a new character to be introduced in Buster Brown next season.

Fred W. Cook and Essie Lyons, both with The Rose of the Alhambra, were married at Philadelphia on Feb. 15.

Edward M. King, manager of a boy's band in Brooklyn, and Grace R. Cassie, a member of the K. Foster Burlesquers company, were married on the stage of the Alcazar Theatre, Brooklyn, on Feb. 15, at the close of the performance.

Nell Florence has signed with Archie L. Shepard as business manager of The Duke of Killicrankie. The company will tour New England and New York State and then go into Canada for the Summer.

MUSIC NOTES.

Madame Emma Eames was heard in recital in Carnegie Hall on Feb. 14. She sang songs by Strauss, Dvorak, Parker, and Liszt in a rarely beautiful and perfect manner.

The Boston Symphony Orchestra gave their fourth concert of the season in Carnegie Hall on Feb. 15. The fifth symphony by Gustave Mahler was the important work of the evening. This orchestra never fails to please the large audiences that attend their concerts.

The Rubinstein Club gave a concert at the Waldorf-Astoria on Feb. 15. Thaddeus Rich, violinist; Charles Gilbert Spross, pianist, and Margaret Curtiss, soprano, were the soloists.

The fourth concert of the People's Symphony was given in Grand Central Palace on Feb. 16. A large audience appreciated the classical programme and the analyses by F. X. Arens.

Interest at the Metropolitan Opera House the past week centered in the benefit given for Impresario Conried the evening of Feb. 15. The bill was the revival of the German comic operetta, The Gypsy Baron. New scenery, new costumes and a bevy of operatic artists did their utmost to make a success, but the operetta, while charming in story, is too unpretentious a performance to suit the surroundings at the Metropolitan. Into the third act, strange to say, numerous songs by different artists were interpolated in true vaudeville fashion. The other operas of the week were Lucia, La Traviata, Die Meistersinger, Lohengrin, Aida, and Rigoletto.

Madame Dolly Friedlander gave a song recital in Mendelssohn Hall on Feb. 12. She is a cultured, intelligent singer, and her French songs, with 'cello obligato played by James Liebling, were especially delightful.

At the Frank Damrosch Symphony Concert for young people in Carnegie Hall on Feb. 10 Charles Gilbert appeared as soloist, and was given an enthusiastic reception, as his art so well deserves.

An extra concert of the New York Symphony Orchestra in Carnegie Hall was conducted by Felix Weingartner. The two Mozart symphonies on the programme were much enjoyed.

Fannie Bloomfield Zeisler, a distinguished pianist, now living in Chicago, is a sufferer from melancholia and recently wandered from her home and was lost, but finally returned in an exhausted condition.

Dr. Ernst Kunwald, of Frankfort, the latest visiting conductor, directed the concert of the Philharmonic Society in Carnegie Hall on Feb. 9. The plan of having foreign and different leaders at frequent intervals has both its advantages as well as disadvantages as all musicians will understand. The soloist of this concert was Madame Kirby-Lunn, who sang songs by Richard Strauss and Hugo Wolf delightfully.

Ellen Beach Yaw, the California soprano, has returned to the United States after an absence of nearly ten years. She is now known under the name of Elena Elvanni, adopted while in Italy because her American name was too difficult to pronounce.

Arthur Pell sailed last Wednesday on the Baltic for London. Mr. Pell is under engagement to conduct for Ida Rene during her London season, and will also write the music for the production which Arthur Prince is to make in the spring.

"MATCHES MARY."

Photo by Amas, N. Y.

Maria Hayes, known to theatregoers and professional people as "Matches Mary," was taken to Bellevue Hospital on Friday, Feb. 9, and at first her condition was thought to be serious. For nearly sixteen years she has been peddling matches in front of the Broadway theatres, her presence at a given playhouse being considered a sign of good luck and the surest proof of large business. She was found at her home, in the rear of 141 West Twenty-eighth Street, sick and suffering from privation. "Matches Mary" was last seen around the theatres on Monday night, Feb. 12, at Wallack's. At the hospital she was registered as sixty-four years of age. She was discharged from Bellevue on Saturday and is said to be with friends.

LENTEN MIRACLE PLAYS.

Catherine Lewis will present a series of miracle plays on Old Testament characters at Carnegie Lyceum on Thursday afternoons during Lent, March 8, 15, 22 and 29 and April 5 and 12. The series will cover Abraham, Hagar and Ishmael, the offering of Isaac, Rebekah, Esau and Jacob, Joseph as a lad and as a man, the coming of the Israelites to Egypt, Moses found by Pharaoh's daughter, the Egyptian taskmasters, the calling of Moses to lead his people, the plagues of Egypt, the Passover, the exodus into the wilderness, to death of Moses in sight of Canaan; Samson, judge of Israel; Samson and Delilah, Naomi, Ruth, Samuel; Saul, first king of Israel; David, as shepherd, as king; Solomon, the wise; the building of the first church (1004 B.C.), Rehoboam, the separation of Israel into the two kingdoms of Judah and Israel, etc., concluding with the days of Purim and the story of Queen Esther.

SARDOU'S LATEST PLAY.

Sardou's latest comedy, La Piste, was presented for the first time at the Theatre des Variétés, Paris, on Feb. 15. The plot is as follows: Florence, the divorced wife of Jobelin, remarries with Revillon, whom she adores. Revillon finds an old telegram addressed to Florence, which proves she has been unfaithful to her husband, but the question is, Which husband, the first or the second? Revillon goes to see Jobelin, where he finds his wife, who had come to beg her former husband to say that it was he to whom she had been untrue. Sardou has so entangled the plot that Florence cannot prove her relative innocence, and it is only at the end that this is made clear. The piece was presented by M. Brasseur, Mme. Réjane and Mme. Caron in the leading roles.

CURRENT AMUSEMENTS.

Week ending February 24.

ACADEMY OF MUSIC—Leslie Carter in Du Barry—3d week—17 to 24 times.
ALHAMBRA—Vaudeville.
AMERICAN—In Old Kentucky.
BELASCO—Blanche Bates in The Girl of the Golden West—15th week—105 to 112 times.
BIJOU—David Warfield in The Music Master—156 times, plus 25th week—189 to 196 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—6th week—40 to 47 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Earl and the Girl—16th week—125 to 132 times.
CIRCLE—Jersey Lillies Extravaganza.
COLONIAL—Vaudeville.
CRITERION—Ethel Barrymore in Alice-Sit-by-the Fire—9th week—67 to 75 times; Pantaloon—9th week—67 to 75 times.
DALY'S—Ellis Jeffreys in The Fascinating Mr. Vanderveldt—5th week—30 to 37 times.
DEWEY—New York Stars.
EMPIRE—Maude Adams in Peter Pan—16th week—119 to 127 times.
FOURTEENTH STREET—Bedford's Hope—8th week—42 to 50 times.
GARDEN—Raymond Hitchcock in The Galloper—8th week—34 to 42 times.
GARRICK—Garrick Theatre Stock in Gallops—2d week—9 to 17 times.
GOTHAM—Rose Hill Folly.
GRAND OPERA HOUSE—Lew Dockstader Minstrels.
HARLEM OPERA HOUSE—Wonderland.
HERALD SQUARE—George M. Cohan in George Washington, Jr.—2d week—8 to 16 times.
HIPPODROME—A Society Circus—11th week.
HUDSON—Otis Skinner in The Duel—2d week—8 to 16 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in Iphigenie auf Tauris, 1 time; Kyrits-Pyritz, 6 times; Maskerade, 1 time.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—8th week—51 to 58 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—9th week—57 to 64 times.
LEW FIELDS—Louis Mann and Clara Lipman in Julie Bon-Bon—8th week—58 to 66 times.
LIBERTY—The Clansman—7th week—44 to 51 times.
LONDON—Kentucky Belles Burlesquers.
LYCEUM—The Lion and the Mouse—14th week—108 to 115 times.
LYRIC—Mexicana—4th week—26 to 34 times.
MADISON SQUARE—Commencing Feb. 20—The Title Mart—1st week—1 to 8 times.
MADISON SQUARE GARDEN—Motor Boat and Sportsmen's Show.
MAJESTIC—Commencing Feb. 20—Williams and Walker in Abyssinia—1st week—1 to 8 times.
MANHATTAN—Commencing Feb. 20—The Triangle—1st week—1 to 7 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Ford and Gehrue in Lovers and Lunatics.
METROPOLITAN OPERA HOUSE—Conried Grand Opera co. in repertoire—14th week.
MINER'S BOWERY—Washington Society Girls.
MINER'S EIGHTH AVENUE—Jolly Grass Widows.
MURRAY HILL—The Funny Mr. Dooley.
NEW AMSTERDAM—Fay Templeton in 45 Minutes from Broadway—8th week—58 to 66 times.
NEW STAR—The Gypsy Girl.
NEW YORK—The Rogers Brothers in Ireland—4th week—26 to 34 times.
PASTOR'S—Vaudeville.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Little Minister.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Cashel Byron's Profession.
SAVOY—Mr. Hopkinson—2d week—10 to 17 times.
THALIA—A Race for Life.
THIRD AVENUE—Queen of the White Slaves.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—18th week—142 to 150 times.
WEST END—Behind the Mask.
YORKVILLE—William J. Kelly Stock in Sapho.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Sydney Deane and company, Stanley and Wilson, Clarice Vance, Dorsch and Russell, the Four Sullys, Earle and Bartlett, Ascott, Eddie and company, Carr and Jordan, the Beaneys, Miaco and Idaline, Fred and Mae Waddell, and Kimball Brothers.

Keith's Union Square.

Paul Conchas, Leon Morris, Mammoth Circus, Mr. and Mrs. Gardner Crane and company, Mr. and Mrs Mark Murphy, Matthews and Ashley, Harry Atkinson, Therese Dorgeval, McGrath Brothers, Herr Saona, the Edgertons, and Texarkana and Walby.

Proctor's Twenty-third Street.

George Fuller Golden, Florenz Troupe, Thomas J. Ryan and Mary Richfield, McMahon's Watermelon Girls, Frank Gardner and Lottie Vincent, Carter De Haven and Flora Parker, Milman Trio, Miliani Trio, John and Bertha Gleeson and Fred Houlihan, Hawthorne and Burt, Juanita Allen and company, and Radha, which remains for a second week.

Hammerstein's Victoria.

Empire City Quartette, James J. Morton, Leslie and Dailey, the Sunny South, Mazus and Mazett, Camille Trio, Leo Nino, Violet Dale, and the Five Romanos.

Colonial.

Vesta Victoria, Royal Hungarian Boys' Band, James Thornton, Picchiani Family, Bellman and Moore, Edwin Latell, Cabaret's dogs and Gallagher and Barrett.

Proctor's Fifty-eighth Street.

Cheridah Simpson and the City Girls, Cole and Johnson, Paul Sandor's dogs, Genaro and Bailey, Foy and Clark, the Four Millons, Julius Tannen, Eleanor Falk, and Ollie Young and Brother.

Alhambra.

Cinquevalli, Dave Lewis and company in Working for Two (first time here); Will H. Murphy, Blanche Nichols and company, James Thornton, Lucille Saunders, Holcombe, Curtis and Webb, the Four Bards, Avery and Hart, and the Brothers Durant.

Hurtig and Seamon's.

Will M. Cressy and Blanche Dayne (second week), Bert Levy, assisted by Lottie Vernon; Lind, Quinlan and Mack, May Ward, Dixon, Bowers and Dixon, J. Royer West and Ida Van Sicien, and the Holdsworths.

Hippodrome.

A Society Circus, with Claire Heliot and her lions, the Four Rianos, Marcelline, Barlow's elephants, Mademoiselle Leris, the Bonhair-Gregory Troupe, and others.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Radha, a Hindoo temple dance, was shown for the first time in vaudeville, and attracted a good deal of attention as the novel feature of an excellent bill. A very elaborate and minute explanation of the act appears in the programme, which gives the audience a chance to understand the meaning of the various gyrations gone through by the principal performer, an attractive young woman named Ruth Dennis, who has evidently made a close study of the various forms of dancing. The scene is laid in a Hindoo temple, with an idol in a niche in the rear. Several Hindoos are praying, when they receive a sign that something extraordinary is about to happen. The idol is suddenly transformed into a young woman, who steps down from the pedestal and goes through a series of exercises, all of which have a mystic meaning. At first she typifies the five senses, and then by means of pantomime and dances shows the praying natives how they may be liberated from the tyranny of the senses. The last figure is intended to show the attainment of peace, and at the final curtain the idol appears as it does in the beginning. The idea is rather weird and is quite well carried out. The setting and light effects are good, and the work of Miss Dennis is extremely clever. She dances in her bare feet, but there is no attempt to make any undue sensation over that fact, as her movements are modest and very graceful. The laughing hit of the programme was made by Rice and Prevost, who hold their own against all competitors as comedy gymnasts of the most skillful school. Mr. Rice's grin is alone worth the price of admission. Theresa Renz, who had a long run at the Hippodrome, was seen in her pretty equestrian act, which is rather different from others and extremely pleasing. Her horses are splendid beasts and obey their mistress' slightest wish. Cole and Johnson sang "I'll Keep a Warm Spot in My Heart for You," "Mexico," "Father's Got a Job" and a new medley of old songs. Cole also did an encore in one, singing "Lazy Moon." Their efforts were applauded and they were recalled repeatedly. Jack Mason's Five Society Belles, headed by Lillian Doherty, gave a pleasing singing and dancing interlude. Miss Doherty held the stage alone long enough to give an excellent imitation of Ethel Levey singing "Good-Bye, Flo." Foy and Clark, in A Modern Jonah, have a very amusing skit, and their special scenery and Miss Clark's mermaid costume caused much favorable comment. James Richmond Glenroy was in fine form and his jests and obituaries raised many a hearty laugh. The Tobin Sisters, musicians, and Hubert De Veaux, cartoonist and comedian, were successful in their efforts to please. The headliners, according to the programme, were Mr. and Mrs. Robert Fitzsimmons. Mrs. Fitzsimmons has a fairly good singing voice and her husband is quite an expert at bag punching.

KEITH'S UNION SQUARE.—Good comedy was the keynote of the entire programme and the chief funmakers were John C. Rice and Sally Cohen in Brandon Hurst's sketch, All the World Loves a Lover. Both Mr. Rice and Miss Cohen work with a snap and ginger that is extremely refreshing and their efforts aroused as much laughter in a legitimate way as many of the rougher acts on the bill. Edmund Day, assisted by Blanche Crosier and Robert Watson, was seen to the best possible advantage in his own sketch, The Sheriff. Mr. Day has an unctuous personality, and good humor and kindliness fairly beam from his cheery face. It is a rare pleasure to see an actor like this in a congenial part. Mr. Day has taken his own measure accurately and has fitted himself with a part that allows him full play for the exhibition of those qualities that compel admiration. The Sheriff is an interesting little comedy-drama, with just enough serious interest to carry the story, which is well told and written in Mr. Day's brightest vein. Charles H. Burke and Grace La Rue and their two ebony-hued assistants presented their new offering, The Outside Inn, which kept the entire house in a constant roar. Auguste Van Biene played superbly on his 'cello. Smith and Campbell had a number of new jests, all of which won laughs. The Wotpert Trio made their first American appearance and scored a hit in their acrobatic specialty. The Basque Quartette in their dancing turn, and Dora Pelletier, a clever comedienne and mimic, scored hits. Dudley, Cheslyn and Burns have an act that includes some good singing and dancing and they were warmly encored. It is a new act and shows careful rehearsal, and the three members of the little company acquitted themselves most creditably. Others were Daniel Healy, comedian; the Trolley Car Trio, and Huston and Dallas, comedy jugglers.

COLONIAL.—Henri De Vries presented A Case of Arson for a second week and large audiences continued to attend and applaud his remarkable work. The principal novelty in the bill was the first presentation in this city of The Four Seasons, a new act that should find favor everywhere it is shown. Whoever is responsible for it deserves great credit, for it is seldom that an act is put on so elaborately and with so much care. There are four scenes, well painted, showing the landscape at the various seasons, and they are extremely pretty and well lighted. The people engaged in the production are all clever, and the result is an act that is pleasing to the eye and ear from start to finish. Jessica Cree appeared as "Spring," seated on a swing, and whistled herself into immediate favor. "Summer" was impersonated by Nettie Reiter, who plays the cornet very well indeed. "Autumn" appeared in the person of Ida Reiter, a smart trombonist, and Maud Alice Kelly, the singer, was "Winter," in a gorgeous-looking gown of white. The selections used were very appropriate and the solos and ensemble work were of a high order of excellence. Blanche Johnson and Sala Moore assisted in a minor way in making the pictures effective. It is a pleasure to record the success of a new act of this pretentious character, as every new one that comes in helps to raise the standard of vaudeville and lends that touch of variety that is so sadly wanting in these days, when patrons of vaudeville are forced to look at the same acts over and over again. A laughing success of the most extraordinary sort was made by Louis Simon, Grace Gardner and company in The New Coachman. Although the sketch has been played hundreds of times, it seems to arouse a greater amount of mirth with each new presentation. If Mr. Simon gets some one to count the laughs in the act there is not much doubt that they will be found fully as numerous as those in Will H. Murphy's sketch, which has a great reputation for keeping an audience in an uproar. This act could be played in any country in the world, and even the inhabitants of Hindoostan could not help smiling at the antics of Simon with the ladder. Howard and North in Those Were the Happy Days! were liked extremely well, and every one of their remarks was the signal for a peal of hearty laughter. Their idea is novel, the lines are natural and spoken in such an off-hand way that the act seems like a bit of real life, instead of a carefully constructed and cleverly acted bit of stage work. Joe Welch, assisted by two little boys, told of his troubles, which were found quite as amusing as ever, in spite of their antiquity. The Four Lukens scored in their splendid bar act and were enthusiastically applauded. Augusta Glose did her songs and imitations and was especially successful at the matinees, which are attended by the most fashionable women of the West Side. Another new act that deserves praise was done by the Three Leightons. They are very clever black-face comedians, singers and dancers, and they go about their work in a way that is pleasing in the extreme. Salerno, the great juggler, whose work has already been described in THE MIRROR, was a most attractive feature of one of the best bills of the season.

PASTOR'S.—The Fitzgibbon-McCoy Trio headed the list, and the uproarious fun of the Mischievous Brother made an irresistible appeal to the patrons. Thomas O. McCoy was as funny as ever as the Irishman, and Alice Fitzgibbon scored once again as the society girl. Max Ritter replaced Bert Fitzgibbon as the boy who is fond of practical jokes, and, while he lacks some of the quaint originality of his predecessor, his work was excellent in every way. Charles E. Colby and Lilly E. May were an added attraction, Mr. Colby's ventriloquism and Miss May's dancing as the animated doll were highly appreciated. The special feature of the bill was the funny skit, Adam the Second, presented by Matthews and Harris, who were most amusing. The Five Mowatts came on just before the vitagraph, and nobody left the house while they were giving their remarkable club-juggling exhibition. They made few misses and have by long practice become perfect in the innumerable tricks that go to make up their act. Lew Hawkins gave a dissertation on topics of the times, and many of his remarks hit the bull's eye and awoke a responsive chord in the minds of his listeners. His songs are good and he makes his points in a thoroughly businesslike manner. Gilday and Fox, billed as the Aristocratic Hebrews, but not costumed in keeping with their billing, scored a happy hit with jokes and parodies that were well liked. They wound up with a very funny dance that had to be repeated before the entertainment was allowed to proceed. Emerson and Omega were seen in their sketch, Don't Notice It, so named from the frequent recurrence of the expression during the act. They entertain in the good old-fashioned variety style, and if there is a laugh in an audience they know exactly how to coax it out. Others on the programme were the Pryors, the Three American Girls (Isabella, Marie and Sadie Hurd), Ivy, Delmar and Ivy, the Two Seymours, Alice Jennings and L. Jerome Mora. Owing to an accident to Miss Fitzgibbon, the trio was obliged to withdraw on Wednesday and their place was taken by the Casino Comedy Four.

ALHAMBRA.—The Royal Hungarian Boys' Band was the leading feature of a fine bill. The youngsters played harmoniously, and their repertoire seemed to please the Harlemites immensely. A big laughing hit was scored by Bert Leslie, Robert L. Dailey and company in Going Abroad. Carter De Haven and Flora Parker, in A College Boy's Frolic, have one of the most pleasing skits in vaudeville to-day. It is full of action from start to finish, and to look at little Miss Parker is a treat in itself. Paul Sandor's odd dog act is one that is sure to amuse, and the children find especial delight in watching the tricks of the canines masquerading as ponies. Dorothy Jardon, the singing comedienne, made a very pleasing impression, with some up-to-date selections. Gallagher and Barrett and Mazus and Mazett won laughs by the score; In the Sunny South, W. B. McCallum's sketch, done by ten colored people, and Captain Bloom's explanation of the mysteries of wireless telegraphy also won applause.

HAMMERSTEIN'S VICTORIA.—Louise Gunning, who sings the old Scotch songs so sweetly, was the principal drawing card, and her pleasing work resulted in many hearty recalls. The Military Octette and the Girl with the Baton were uncommonly successful and scored heavily. James F. Dolan and Ida Lenharr appeared in a new act called The Wire Tappers, that is amusing and thrilling by turns. It affords Mr. Dolan and Miss Lenharr many opportunities, but needs a little revising before it will be as good as A High-Toned Burglar. Greene and Werner, as Babes in the Jungle, and Tom Hearn, the lazy juggler, were well received. Reichpen's acrobatic dogs were applauded. There are only three of them, but they are well trained. Matthews and Ashley, the Peschkoff Troupe and Brandow and Wiley made up an excellent bill.

PROCTOR'S FIFTY-EIGHTH STREET.—The Cottrells presented their remarkable equestrian exhibition and were applauded to the echo. Emmett Corrigan and company in The Card Party were an especially good feature and the dramatic sketch was much enjoyed. The Empire City Quartette were warm favorites and the audience could not get enough of the work of the Hebrew comedian, whose parodies brought down the house. Frank Gardner and Lottie Vincent in Winning a Queen and Gus Edwards' new act, School Boys and Girls, met with great favor. The Six Glinserettis, Dixon, Bowers and Dixon, Kelly and Violette, and Mademoiselle Latina made up the rest of the bill, which was one of the strongest of the season.

HURTIG AND SEAMON'S.—Grace Cameron, fresh from her triumphs in South Africa, made her American reappearance here last week, and her friends turned out in large numbers to give her a rousing welcome. Her voice is as sweet as it was before she made her voyage to the land of the Boers, and her manner is as fascinating as ever. She sang her songs charmingly and was recalled again and again. Will M. Cressy and Blanche Dayne were very amusing, and Carroll Johnson's songs, recitation and remarks won laughs. Others on the list were Sydney Deane and company, Ward and Curran, Larsen Sisters, Howard Brothers, and Warner and Lakewood.

HIPPODROME.—A Society Circus is still the biggest attraction in the spectacular line in the city, and twice a day large crowds view the magnificent scenes that go to make up the entertainment. The Four Rianos, Barlow's elephants, Mademoiselle Marquis and her ponies, Marcelline, Frank S. Oakley, Sisters O'Meers, Ralph Johnstone, the Flying Dunbars, the George Bonhair-Gregory Troupe, Mademoiselle Leris, Marguerite and Hanley, the Four Marnos and others contributed to the splendid entertainment.

The Burlesque Houses.

DEWEY.—Fred Irwin's Majestic Burlesquers drew a series of large and well-pleased audiences, who applauded the efforts of the Three Bonays, Harvey and Walker, Farron and Fay, Majestic Trio, Quinlan Brothers and Buckley, Larry McHale and others. This week, New York Stars.

GOTHAM.—Harry Bryant's Burlesquers began with a capacity audience on Monday afternoon and kept up the good record throughout the week. Terry and Elmer, Darmody, the Yorke Comedy Four, the Bush-Devere Trio, and George X. Wilson scored in the olio. This week, Rose Hill Folly company.

CIRCLE.—Waldron's Trocadero Burlesquers made a strong bid for favor and were liberally applauded. This week, Jersey Lillies.

LONDON.—Fulton's Jolly Grass Widows made their New York bow for the first time this season and were given a warm welcome. This week, Kentucky Belles.

MINER'S BOWERY.—The Brigadiers, headed by Edmond Hayes as the Wise Guy, made a solid laughing hit. This week, Washington Society Girls.

MINER'S EIGHTH AVENUE.—The Star Show Girls attracted audiences that seemed well pleased with the entertainment offered. This week, Jolly Grass Widows.

NEW HIPPODROME FOR LONDON.

Frederic W. Thompson, of Thompson and Dundy, managers of the New York Hippodrome, who has been in Europe for several weeks, arrived home on Tuesday last on the *Kaiser Wilhelm II.* Mr. Thompson made several important announcements, the principal one being that he had secured an option on a square block of property on Oxford Street, London, within 150 feet of the Oxford Music Hall, on which a hippodrome fashioned after the one in New York will probably be built with American capital. The ground has already been excavated by a company that planned the erection of a theatre and hotel, but Mr. Thompson's offer was so good that the English promoters will probably come to his terms and turn the property over to him. If the final papers are signed the work will be begun immediately and will be pushed to completion with all possible speed. Among the acts booked for the Hippodrome and Luna Park by Mr. Thompson are Woodward's seals and sea lions, the Meteors in an aerial act, ten leaping dogs from Wolf's Circus in Brussels, the Grandschmits, two English clowns who have a remarkable trained dog, and the Lecussons in a jockey and riding act done with a large coach. Rossi, a high school rider, and the Frattilinis, clowns, are also under contract. Mr. Thompson covered 1,900 miles in a fast automobile and saw every act in Europe that was worth engaging. For the benefit of performers who may be looking forward to engagements at the Hippodrome it may be stated that he is booked solid to the middle of next Winter and half booked for the next two years.

The plans for the New York Hippodrome as at present outlined are as follows: A Society Circus will run until the end of this season and when the house is reopened in the Fall an entirely new entertainment will be put on. It will open with a genuine football game and an immense grand stand will be shown at the rear of the stage, which will be filled with the members of the chorus, who will sing college songs, wave flags, give yells and do the innumerable crazy things that are usually done by the students and their fair friends on the day of a big game. This will be followed by a musical piece and the bill will conclude with a Polar pantomime, in which no less than seventy-four polar bears will appear. They are now being trained to slide down long inclines that end with a drop of ten feet into a tank, where they will dive for salt-water fish. This entertainment will run until the holidays, when A Roman Circus will be put on, the feature of which will be a ballet called "The Birth of the Elements," the most elaborate thing of the kind ever undertaken at the Hippodrome. Mr. Thompson intends to make a strong effort to engage Mademoiselle Genee, the famous premiere dancer of the London Alhambra, who is said to be a wonderfully attractive little woman.

Judging from the elaborate plans made by Mr. Thompson, it may be taken for granted that the rumors that there was friction between him and the other directors of the Hippodrome are entirely without foundation.

MERRY WAR IN INDIANA.

Lafayette, Ind., is the scene of a merry little vaudeville war that promises to be rather lively while it lasts. A short time ago the Morris-Roseburgh Syndicate, of Marion, Ind., leased the old Second Presbyterian Church at Sixth and Main Streets, known more familiarly as Thomson's Hall, and after some alterations opened the place as a cheap vaudeville house, giving three performances a day. It was successful from the start and the news reached John H. Ammon, head of the Crystal Circuit, controlling theatres at Frankfort, Kokomo, Anderson, Marion, Logansport and Toledo. Mr. Ammon immediately leased the Crain Building, almost directly opposite the new theatre, and began the work of transforming it into a vaudeville house. The work has been blocked by the refusal of the present tenant to vacate, but Mr. Ammon is determined to begin operations on March 1, if possible. Lafayette has never had a vaudeville theatre before, and the advent of two of them almost simultaneously is causing great excitement among the natives.

MARSHALL THE MYSTIC RETURNS.

Marshall the Mystic, who has been playing in the leading music halls of Europe for the past seven months, returned to New York last week and began his American tour at the Orpheum Theatre, Reading, Pa., yesterday. During his European tour Marshall invented a number of new tricks and his act is practically a new offering. The readers of THE MIRROR will miss the bright, chatty letters from Marshall, giving his impressions of European vaudeville theatres and managers and other things that are of vital interest to performers who contemplate a tour abroad. The advice contained in letters from Marshall and Houdini has saved many performers a good deal of trouble and considerable pecuniary loss, as the tricks of some of the unscrupulous European managers have been shown up relentlessly and in a way that could be easily understood. Marshall intends to remain here for several months, as he has arranged a postponement of his European time.

MABEL TALIAFERRO IN A SKETCH.

One of the latest recruits captured by F. F. Proctor is Mabel Taliaferro, who will make her first appearance in vaudeville at the Twenty-third Street Theatre March 12 in a sketch embodying the principal scenes of The Little Princess, Mrs. Frances Hodgson Burnett's play, in which Miss Taliaferro played the title-role after the retirement of Millie James, who originated the part.

EUROPEAN NOTES FROM MARSHALL.

FRANKFORT, GERMANY, Jan. 31.

The greater portion of my present letter I will devote to the Albert Schumann Theatre and Circus of this city. As this is a new structure, recently opened, I am convinced that a short description of the place will interest MIRROR readers. For the past ten years Albert Schumann has had the idea of building a permanent circus in Frankfort, where his traveling show has always been a money-maker. Finally he secured an ideal spot, situated opposite one of the busiest railroad stations on the Continent, at a cost of 1,750,000 marks. After different plans from well-known architects were refused, the one from Hugo Sonnenthal, of Berlin, was accepted, and in September, 1904, the building was commenced, which took fourteen months to complete, at a total cost of 1,500,000 marks. The seating capacity is about 4,600. Everything known to the modern circus has been taken into consideration, such as a basin for water pantomimes, traps for one hundred persons to appear at once, etc. It is an important fact, however, that in spite of all these mechanical effects the beauty of the house has not suffered by them. The outside view is a most imposing one. Like a palace it stands, adorned with beautiful sculpture, etc., while the interior decorations are beautiful. In the centre of the house is a box which is devoted to invited guests of the higher class and to royalty, while the upper boxes on the sides, where the orchestras play during the circus, are for the use of the artists during the variety season. The stage curtain is of red plush, to harmonize with the decorations. It is operated sidewise. There is also a fire curtain, which can be lowered in twenty-five seconds.

The platform, or stage, weighs about thirty-five tons and can be moved about five feet up and six feet to the rear within three seconds. This mechanical portion can be operated by four men. Heighth of stage, about seventy feet; depth, fifty-three feet; width, forty-three feet; opening, about thirty-seven feet. There are twenty dressing rooms, with running water, which is unusual on the Continent. Grand sculpture work is noticeable all over the building, being the work of C. Roch, Jr., of Dresden, who created the Roland statue, which by order of the German Government was sent to the German house at the World's Fair, St. Louis. The frescoing is the work of the landscape painter Alfred Helberger, of this city, a scholar of the well-known Schoenleber. The building is at present the talk of Frankfort, together with the variety bill which is now given in it. It can be transformed into a circus by removing all the orchestra seats, which can be accomplished within two days. For a circus this building could not be improved upon, but for vaudeville! Those occupying the rear seats are too far from the stage to see anything but big show acts, while the monologist or singer or any less elaborate act can only work to the orchestra. To put on merely big dumb acts would be too much of a circus show for vaudeville. How the manager, Julius Seeth, is going to find a variety of acts which will please everybody, including those in the back seats, is a mystery to me, although Herr Seeth is a good business man and an old performer, having had a trained lion act for a score of years.

Of course in a new place things cannot be expected to run quite smoothly, so it happens that the stage-director, M. Bobis, wants to take the responsibility of manager as well as director of everybody's act. For instance, without your sanction, he gives you a certain set of scenery, which may not be suitable for your act, and he insists that it shall be used; or, if two acts of similar nature are booked, he tries to spoil one of them, and does similar tricks too numerous to mention. Such actions are entirely against the welfare of the house. He is very friendly with the Americans, however, as he has a desire to invade their country as stage-manager. I don't think he will ever get there, however. Besides myself, there is another American act on the bill named A. W. Handy, with Diana in Dreamland. Both acts are doing nicely. The past two weeks Everhart was here with his hoops. On Jan. 27 for the celebration of Emperor Wilhelm's birthday a gala matinee performance was given at Circus Schumann, which was free to the soldiers.

It is announced that the Colosseum Theatre of this city will again run first-class vaudeville, commencing March 1. Frankfort is a very lively city and it can easily support two houses. At present there are two cabarets that have made their appearance during this Winter in which shows are given from 11 P. M. to 4 A. M. The Opera House here ranks among the most magnificent in the world, barring the one in Paris, which of course stands alone.

My original intention was to be back in America the early part of January, but after booking four more months (January to April) on this side I commenced to think that I could only get to the States for a very short visit during this Summer, if at all, and I was not pleased with the idea. The fire which destroyed the Scala Theatre, Antwerp, Belgium, the night of Jan. 24 changed my plans. I held a contract for this theatre for February, which of course is now off under the circumstances. So, instead of laying off a month in Europe I quickly decided to postpone my other dates to next season and sail homeward at once. I expect to be in New York about the middle of February.

MARSHALL THE MYSTIC.

A YANKEE CIRCUS STARTS FOR CHICAGO.

The biggest theatrical company that has ever started from New York left on Sunday morning at seven o'clock from the Grand Central Depot for Chicago. It is the road company organized by Thompson and Dundy for the presentation of A Yankee Circus on Mars, which was one of the attractions at the opening of the Hippodrome in this city. Eighteen sleepers and parlor cars carried the 500 people that make up the company and there was great bustle and excitement about the station as the train pulled out. The company was scheduled to arrive in Chicago at noon on Monday. The baggage was sent on Saturday and the elephants and other animals used in the production were sent by express yesterday. The engagement at the Auditorium in Chicago will begin on Saturday night and will last five weeks, after which the company will go to Boston.

ALICE FITZGIBBON INJURED.

Alice Fitzgibbon, of the Fitzgibbon-McCoy Trio, met with a painful injury on Wednesday last that will compel her to rest for several days at least. The trio were the headliners of the bill at Pastor's Theatre and in her haste not to miss a cue Miss Fitzgibbon slipped and wrenched one of the small bones of her right foot. She finished the performance, but the pain was so great that a physician had to be summoned, who advised complete rest until the injured member recovers. As a result the remainder of the engagement was canceled.

COL. CODY SAILS FOR EUROPE.

Colonel William F. Cody ("Buffalo Bill") sailed from New York last week on *La Savoie*, accompanied by several members of the business staff of the Wild West enterprise. The season will open at Marseilles, France, March 4, after which the company will tour the principal European cities, and in April of next year will return to America, where it will remain for several years. The reappearance in this country will occur at Madison Square Garden.

DONOVAN-ARNOLD.

James B. Donovan, the well-known Irish comedian, and Rena Arnold, who has been assisting him for the past few weeks in a vaudeville sketch called Twenty Minutes on Broadway, were married at St. Anne's Church, New York city, on Feb. 10, by Rev. Father Sullivan. Miss Arnold was formerly a resident of Fall River, Mass., and has been on the stage a comparatively short time. Mr. and Mrs. Donovan will sail for England soon, but the date has not been fixed.

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P. G. Williams', Bergen Beach.
Henry Myers', Doric, Yonkers.
Henry Myers', Atlantic City.
Henry Myers', Doric, Camden.
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Mr. and Mrs. Gene Hughes

Mr. and Mrs. Gene Hughes desire to thank the Ladies and Gentlemen who have submitted Manuscript in the One Thousand Dollar ($1,000) contest, which closed the 15th of February, 1906, and to inform them that the issue of THE DRAMATIC MIRROR, week of March 19, will announce the name of the lucky author.

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Keith's Theatre, Pawtucket, R. I.		Moore's Theatre,	Rochester, N. Y.
Keith's Theatre, New York City.		Temple Theatre,	Detroit, Mich.
Keith's New Theatre, Philadelphia, Pa.		Moore's Theatre,	Portland, Me.
Keith's Prospect Theatre, Cleveland, O.		Park Theatre,	Worcester, Mass.
Keith's Royal Princess Theatre, Lepden, Eng.		Savoy Theatre,	Fall River, Mass.
Harry Davis's Grand Opera House, Pittsburg, Pa.		Colonial Theatre,	Lawrence, Mass.
Chase's Theatre, Washington, D. C.		Grand Opera House,	Syracuse, N. Y.
Lowell Opera House. Lowell, Mass.		Bijou Theatre,	Altoona, Pa

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A VAUDEVILLE MIX-UP.

A company of vaudeville actors booked by Robert Grau for the Holyoke Opera House the first half of the week of Feb. 5 and the Nelson Theatre, Springfield, the last three days, came to grief at the Nelson on Friday, Feb. 9, and the house was closed. Business is reported to have been poor in Holyoke, so E. S. Meenough, manager for Cleoto, the mind-reader; Archer and Crocker, and Guize, the female impersonator, anticipated the Springfield opening by placing an attachment for $150 on the Nelson box-office. Thursday's receipts were not very encouraging, so on Friday morning Halliday and Leonard and Mazie King put on another attachment for themselves. As the first attachment was far from satisfied they decided to refuse to go on until some money was forthcoming, and House-Manager Damon decided to close. Marlowe and Plunkett, who had been brought on by Manager Shea to fill a defection in the bill were paid $30 out of the house share of the receipts, and returned to New York. As the vaudeville performers the week previous had been unable to get all that was due them on Saturday night the Nelson will drop its half weeks of vaudeville, which it has tried for a month, and stick to burlesque. The vaudeville patrons seem to prefer Poli's Theatre.

NEW TRAVESTY AT WEBER'S.

A new travesty, by Edgar Smith, will be put on at Joe Weber's Music Hall in the near future that will be added to Twiddle-Twaddle, which will be condensed in order that the performance may not be too long. The new offering will be called The Squaw of the Golden West, and is a combination travesty on The Squaw Man and the Girl of the Golden West. The cast will include Marie Dressler, Joe Weber, E. J. Connolly, Flora Zabelle, Charles Bigelow, and Ernest Lambert.

VESTA VICTORIA ARRIVES.

Vesta Victoria, who is the star of this week's bill at the Colonial, arrived in New York on Sunday evening on the *St. Paul*. It is several years since Miss Victoria sang her "Bow Wow" song at Tony Pastor's, and she is still pleasantly remembered. She has brought over a number of new songs, including "The Turkey Girl," "I Never Had a Mother or a Father," "Waiting at the Church," "It's All Right in the Summer Time," and a lot of others that she hopes will make a good impression.

VAUDEVILLE JOTTINGS.

Margaret Morgan, an American equestrienne who was married to Prince Fehim of Turkey some time ago, has returned to the ring and is drawing large crowds to the Circus Schumann in Berlin.

D'Arville Sisters, Jeannette and Irene, have been playing in the Southwest for three seasons with great success and will shortly be seen in the East.

B. A. Myers, of Myers and Keller, will sail for Europe in April for the purpose of establishing a branch office in London.

Patrice is back in vaudeville, presenting a new Western sketch, called Gloria, written for her by Alf. Hampton.

Fred Walton, the English pantomimist, owing to the closing of The Babes and the Baron, is contemplating a try at vaudeville.

Charles J. Ross is wearing a handsome gold watch-charm, containing eight diamonds, that was recently presented to him by Thompson and Dundy, in recognition of his services as auctioneer when the seats for the opening of the Hippodrome were sold.

One thousand members of Mecca Temple, Mystic Shriners, will attend the performance at Hammerstein's Victoria to-night (Tuesday).

James Francis Sullivan, who is now in his twenty-seventh week as one of the features of Mr. Him and I, is at present busily engaged writing the musical numbers for a big musical production. He has already finished four of them, and the others will be done in a few days. He has also just finished a new one-act sketch, called The Rise and Fall of Daddy Gregan, which is a comedy with a slight touch of pathos at the finish. It will probably be done in vaudeville in the near future by a well-known character comedian. Mr. Sullivan will return to vaudeville himself next season, presenting a new act that will employ four people.

May Walsh, who was featured with M. B. Raymond's The Seminary Girl this season, will soon enter vaudeville.

Robert B. Stone and Max Weber, of Joe Weber's business staff, will have their annual benefit at Terrace Garden on Sunday evening, Feb. 25.

The Novelty Theatre in Brooklyn, which has been closed for some time, has been entirely redecorated and refurnished and was reopened last evening by Percy G. Williams as A vaudeville house of the highest class with a bill that will compare favorably with any shown at Mr. Williams' other houses.

William Courtleigh is making his vaudeville debut in a protean sketch by Campbell McCulloch at Proctor's Theatre, Troy, N. Y., this week. Mr. Courtleigh impersonates a Chinaman, an Irishman, a newsboy, a mechanic, a policeman, a German, an Italian, a Jew and a tough. The act will be seen at the Twenty-third Street Theatre next week.

The second annual ball of the John T. McBride Association will be held at the Amsterdam Opera House Feb. 22.

Captain Jack Bonavita, who is to have a wild animal exhibition of his own next summer at Coney Island, lectured to the members of the Y. M. C. A. at the Twenty-third street branch on Friday evening last. He spoke of the hardships and dangers of the lion taming business and his hearers were tremendously interested.

Grace Van Studdiford arrived from Europe last week after a short season at the Wintergarden, Berlin, and will make her American reappearance as a headliner at Proctor's in March.

"Battling" Nelson and his sparring partner were prevented from giving their exhibition at the Court Square Theatre, Springfield, Mass., one night last week by City Marshal Stebbins, who had been reading up the Massachusetts law and decided that a boxing match could not be allowed.

The Ligety Orpheum co. has opened a new music hall at Second avenue and Eighth street, which has become very popular with the Germans in the neighborhood and has also attracted those from uptown who are looking for novel entertainments. The principal entertainer is a comedian named Curt Manthey, who is billed as "Our Favorite," and sings songs that seem to hit the fancy of the patrons every time. There are also a soubrette who is called Sadie MacDonald and the Walton Sisters. Jenny Curtis, Helen Valberg and Jancsi's Hungarian orchestra. Conrad G. Koschat is the regular musical director, and he supplies excellent selections between the vaudeville turns.

Mrs. Charles H. Adams, mother of James R. and George H. Adams, the well-known clowns and comedians, was seventy-six years old on St. Valentine's Day, Feb. 14. She is in fairly good health and enjoys life. In her younger days she was a noted circus rider and wire dancer in England, where her father, Thomas E. Cooke, owned Cooke's Circus Royal, as his grandfather did before him. Mrs. Adams had a birthday party at the home of her daughter, Mrs. Theodore H. Mackey, in Homewood, Brooklyn, where she received many handsome presents and several letters and telegrams of congratulation.

Mr. and Mrs. Alfred Kelcy headed the bill at the Orpheum Theatre, Salt Lake City, week of Feb. 12 and made a hit with A Tale of a Turkey. They remain another week and will put on a new sketch, entitled Brewing Trouble, which was produced for the first time in New Orleans Jan. 22 with success. Mr. Kelcy has also purchased a sketch from H. W. Collins, author of A Soldier of Propville, entitled The Honeymoon House, which they are preparing for next season.

Harry Corson Clarke arrived in New York yesterday, after a successful vaudeville season of twenty-five weeks, during which he played the entire Orpheum and Kohl and Castle circuits. His trip East is in the nature of a vacation, as existing contracts call for his return to the Middle West to play out the balance of this season's vaudeville tour, which terminates in May.

The Manhattan Trio (Joseph Lehman, William Orlamond, and Susie Howard) will open at Minneapolis Feb. 19 in their new act, Wanted, a Companion. They arrived in Chicago Saturday morning, gave a trial performance at Howard's Theatre at night, and were immediately booked over the Sullivan and Considine circuit.

James F. Cook, formerly of Smith and Cook, and Harry Madison, formerly of Bailey and Madison, have formed a partnership and will do a grotesque acrobatic skit.

The Five Nosses have signed with Nixon and Zimmerman for the coming Summer and next season as a special feature of a big comic opera production.

Radha, the Hindoo dance, has made such a good impression at Proctor's Twenty-third Street Theatre that it has been retained for a second week. Ruth Dennis is the leading figure in the offering.

Sam Collins, of Collins and Hart, the acrobatic grotesques, arrived in New York on Sunday. Owing to an accident to Mr. Hart that occurred while the team was playing in London they were forced to cancel their engagements. Mr. Hart is nursing an injured leg in a London hospital, but is expected home within four weeks, when Collins and Hart will resume work in this country.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Maryland, Balto., 19-24.
Acton, Rachael—Columbia, St. Louis, 19-24.
Adair, Art—Lyric, Terre Haute, Ind., 19-24.
Adams and Edwards—Calumet, South Chgo., 19-24.
Adelia, La—Bijou, Wheeling, W. Va., 19-24.
Adamini and Taylor—Orph., Reading, Pa., 19-24.
Addison and Livingston—Crystal, Frankfort, Ind., 19-24.
Agoust Family—Majestic, Chgo., 19-24.
Aherns, The—Arcade, Toledo, O., 19-24.
Allen, Leon and Bertie—Bijou, Duluth, Minn., 19-24.
Allmon, Joe—Unique, Eau Claire, Wis., 19-24.
Alma, Mlle.—Unique, Brandon, Can., 19-24.
Almo and Delmay—Family, Haselton, Pa., 19-24.
Alva, Alice—Unique, Eau Claire, Wis., 19-24.
Amann and Hartley—Newport, Eng., 19-24. Nottingham, 26-March 3, Leicester, 5-10.
American Newsboys' Quartette—Lyceum, 'Frisco, 19-24, Chutes, 'Frisco, 26-March 3.
Andrews and Feld—Haymarket, Chgo., 19-24.
Arlington and Helston—Majestic, Dallas, Tex., 19-24, Majestic, Houston, 26-March 3.
Arlington, Four—Keith's, Boston, 19-24.
Arnesson, Alfred—Temple, Detroit, 26-March 3.
Armond, Grace—Bijou, Duluth, Minn., 19-24.
Arto and Delmay—Family, Haselton, Pa., 19-24.
Ascott and Eddie—Pastor's, N. Y., 19-24.
ASHTON, MARGARET—Metropolitan, Chelsea, London, Eng., 19-March 10, Brighton 12-17.
Ashton and Martine—Lyric, Richmond, Va., 19-24.
Atkinson, George—Lyric, Fort Dodge, Ia., 19-24, Gem, Council Bluffs, 25-March 3.
Atkinson, Harry—Keith's, N. Y., 19-24.
Aug, Edna—Majestic, Chgo., 19-24.
Auberts, Les—Orph., 'Frisco, 12-24.
Austins, Tossing—Majestic, Waco, Tex., 19-24, Majestic, Fort Worth, 26-March 3.
Avery and Hart—Alhambra, N. Y., 19-24.
Avolos, Four—Proctor's, Albany, N. Y., 19-24.
Axtell and Dog—Garrick, Burlington, Ia., 19-24.
Baader-Le Velle Trio—Masonic Temple, Fort Wayne, Ind., 19-24.
Bacon and Vane—Unique, Los Angeles, Cal., 19-24.
Bailey and Austin—Poli's, Waterbury, Conn., 19-24.
Baker, Pete—Olympic, Chgo., 19-24.
Baker and Lynn—Palace, Bordesley, Eng., 19-24, Empire, Sheffield, 26-March 3, Palace, Hull, 5-10.
Bardo, Four—Alhambra, N. Y., 19-24.
Barnes, Stuart—Proctor's, Albany, N. Y., 19-24.
Barneys, Three—Family, Carbondale, Pa., 19-24.
Barrett Sisters—Proctor's 23d St., 19-24.
Barrows and Lancaster—G. O. H., Syracuse, N. Y., 19-24.
Barry, Katie—Imperial, Bklyn., 19-24.
Barry, Mr. and Mrs. Jimmie—Keith's, Boston, 19-24, Keith's, N. Y., 26-March 3.
Bartletta, Musical—Family, Haselton, Pa., 19-24.
Bates, Louie W.—Bijou, Superior, Wis., 19-24.
Bates and Ernest—Empire, Rockford, Ill., 19-24.
Baxter, Sid—Proctor's, Newark, N. J., 19-24.
Beaneys, The—Pastor's, N. Y., 19-24.
Be-Anca, The—Empire, Hoboken, N. J., 19-24.
Belfords, The—Howard, Boston, 19-24.
Belfort, May—Chase's, Wash., 19-24.
Bellman and Moore—Colonial, N. Y., 19-24, Orph., Bklyn., 26-March 3.
BERGERE, VALERIE—Cook's, Rochester, N. Y., Orph., New Orleans, 26-March 10.
Bernac's Circus—Poli's, New Haven, Conn., 19-24.
Besnah and Miller—Novelty, Bklyn., 19-24.
Birch, John—Cook's, Rochester, N. Y., 19-24, Shea's, Buffalo, 26-March 3.
Black and Jones—Ocean Pier, Atlantic City, N. J., 19-24.
Bolses, Four—Haymarket, Chgo., 19-24.
Bohme, Will and Camille—Olympic, Chgo., 19-24.
Botter, Harry—Garrick, Wilmington, Del., 19-24.
Burt, Ted E.—Grand, Portland, Ore., 19-24.
Bradfords, The—Academy, Haverhill, Mass., 19-24, O. H., Fitchburg, 25-March 3.
Brennans, Musical—Star, Augusta, Ga., 19-24.
Bright Brothers—Oxford, London, Feb. 1-28.
Bristol's Ponies—Keeney's, Bklyn., 19-24.
Brooks Brothers—Howard, Boston, 19-24.
Broomstick Witches, Twelve—Temple, Detroit, 26-March 3.
Brown, Harry A.—Howard, Boston, 19-24.
Brown, Harris and Brown—Columbia, St. Louis, 19-24.
Brown, Harry—Liverpool, Eng., 19-24, Palace, Bordesley, 26-March 3, Sheffield 12-17.
Brown and Wright—Bijou, Battle Creek, Mich., 19-24.
Browne, Whistling Tom—Olympic, Chgo., 19-24, Columbia, St. Louis, 26-March 3.
BRUNO, CHRIS, AND MABEL RUSSELL—Orph., Kansas City, 26-March 3.
Bryant and Saville—Grand, Hamilton, O., 19-24, Phillips, Richmond, Ind., 26-March 3.
Burgess, F. Daly—Bijou, La Crosse, Wis., 19-24, Unique, Eau Claire, 26-March 3.
Burke and Finn—Pottsville, Pa., 19-24.
Burkes, Juggling—Olympic, South Bend, Ind., 19-24.
Burt, Laura—Haymarket, Chgo., 19-24.
Burton and Brooks—Keith's, Cleveland, 19-24, Temple, Detroit, 26-March 3.
Burton and Burton—Family, Erie, Pa., 19-24.
Burton and Rankin—Bijou, Danville, Ill., 19-24.
Bush, Frank—H. and B., Bklyn., 19-24.
Byers and Herman—Imperial, Bklyn., 19-24.
Byron and Blanche—Bijou, Calumet, Mich., 19-24.
Caicedo—Payret, Havana, Cuba, Jan. 1-March 10.
Calaret's Dogs—Colonial, N. Y., 19-24.
Caffrey and Grant—Main St., Peoria, Ill., 19-24.
Cameron, Grace—Amphion, Bklyn., 19-24.
Caprice, Lynn and Fay—Keith's, Prov., 19-24.
Carew and Hayes—Proctor's, Troy, N. Y., 19-24.
Carlin and Otto—Keith's, Boston, 19-24.
Carmen Troupe—H. and B., Bklyn., 19-24.
Carlisle's Horses—Gotham, Bklyn., 19-24.
Carlisle and Baker—Orph., Kansas City, 19-24.
Carr and Jordan—Pastor's, N. Y., 19-24.
Carrollton and Hodges—Lyric, Joplin, Mo., 18-24, Diemer's, Springfield, Mo., 25-March 3.
Carroll and Clarke—Temple, Fort Wayne, Ind., 19-24.
Carson Brothers—Sheedy's, Fall River, Mass., 19-24, Novelty, Bklyn., 26-March 3.
Carson and Willard—Evansville, Ind., 18-24, Hopkins', Louisville, 25-March 3.
Casad and De Verne—Family, Sioux City, Ia., 19-24.
Case, Charley—Columbia, Cincinnati, 19-24.
Chadwick Trio—Howard, Boston, 19-24.
Chick—Keeney's, Bklyn., 19-24.
Chatham Sisters—Star, Vancouver, B. C., 19-24.
Cherry and Bates—G. O. H., Pottstown, Pa., 19-24.
Chester—Olympic, Chgo., 19-24.
Cinquevalli—Alhambra, N. Y., 19-24.
City Girls—Proctor's 58th St., 19-24.
Clarke, Wilfred—Majestic, Chgo., 19-24, Haymarket, Chgo., 26-March 3.
Clarke and Temple—Main St., Peoria, Ill., 19-24, Bijou, Quincy, 26-March 3.
Clifford, Billy Single—Keeney's, Bklyn., 19-24.
Clifford and Burke—Columbia, St. Louis, 19-24, Olympic, Chgo., 26-March 3.
Coate, Charlotte—Chase's Wash., 19-24.
Coghlan, Rose—Haymarket, Chgo., 19-24.
Cogan and Bancroft—Young's Pier, Atlantic City, N. J., 19-24.
COHAN, JOSEPHINE—Trent, Trenton, N. J., 19-24, Poli's, Worcester, Mass., 26-March 3.
Colby Family—Orph., Minneapolis, 18-24, Orph., Omaha, 25-March 3.
Colby and May—Howard, Boston, 19-24.
Cole and Johnson—Proctor's 58th St., 19-24.
Coleman, Boyd—Keith's, Phila., 19-24, Pastor's, N. Y., 26-March 3.
Coleman and Mexis—Bijou, Quincy, Ill., 19-24.
Columbians, Five—Hathaway's, Lowell, Mass., 19-24, O. H., Hartford, Conn., 26-March 3.
Comar, Frank—Bijou, Kewanee, Ill., 19-24.
Conchas, Paul—Keith's, N. Y., 19-24.
Conway and Leland—Dublin, Ire., 19-24, Liverpool 26-March 3, Bradford 5-10.
COOKE AND MISS ROTHERT—Empire, Leeds, Eng., 19-24, Empire, Newcastle, 26-March 3, Empire, South Shields, 5-10.
Cooper and Robinson—Amphion, Bklyn., 19-24.
Cornallis Eight—G. O. H., Syracuse, N. Y., 19-24.
Cornell Sisters—Haymarket, Chgo., 19-24.
CRANE, MR. AND MRS. GARDNER—Keith's, N. Y., 19-24, Colonial, N. Y., 26-March 3.
Crawford, Clifton—Chase's, Wash., 19-24.
CRESSY, WILL M., AND BLANCHE DAYNE—H. and B., N. Y., 12-24, Amphion, Bklyn., 26-March 10.
Cullen, James H.—Orph., Los Angeles, 18-March 3.
Cunningham and Smith—Atlantic Garden, N. Y., 19-24.
Curtis and Adams—Family, Pottsville, Pa., 19-24.
Dale, Violet—Victoria, N. Y., 19-24, Keith's, N. Y., 26-March 3.
Daly and Murphy—Howard, Chicago, 19-24.
Danovas, Les—Crystal, Logansport, Ind., 19-24.
Darrow, Mr. and Mrs. Stuart—Family, Carbondale, Pa., 19-24, Family, Pottstown, 26-March 3.
Davey and Phillips—Keith's, Boston, 19-24.
Davis and Macauley—Poli's, Waterbury, 19-24, Poli's, Hartford, 26-March 3.
Davis and Walker—Cumberland, Md., 19-24, Altoona, Pa., 26-March 3.
DAY, EDMUND—Keith's, Prov., 19-24, Portland, Portland, Me., 26-March 3.
DAY, GEORGE W.—Fall River, Mass., 19-24, Gotham, Bklyn, 26-March 3.
De Deyn, Severin—O. H., Lowell, Mass.—indefinite.
De Haven and Parker—Proctor's 23d St., 19-24.
De Laceys, The—Lyric, Terre Haute, Ind., 19-24.
De Lora, Mlle.—Family, Carbondale, Pa., 19-24.
De Monde and Dinsmore—Bijou, Quincy, Ill., 18-24, Orph., Springfield, 25-March 3.

VAUDEVILLE. | VAUDEVILLE.

AT LIBERTY

ALEX CARR

By mutual consent, I sever my connections with Campbell and Drew's Tiger Lilies Company, at Trocadero Theatre, Philadelphia, Pa., Saturday, Feb. 24, 1906. After said date I am at liberty to accept offers, for the balance of this and next season of 1906-7.

JAS. R. RAIMUND AND FLORENCE GOOD

SIXTH WEEK WITH "HIS HIGHNESS THE BEY" CO.

J. B. Raimund in title-role (eccentric German); Florence Good as Dottie Dimple (dancing comedienne). Management of E. R. Mackay.

MARSHALL The Mystic and His Hats

Just returned after a most successful 7 months' tour of Europe.

GEO. H. WHITMAN AND DAVIS ELOISE

In their new protean travesty, "*HIS LITTLE GAME.*" A big laughing hit everywhere!

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The "Booked Solid" Brothers,

HOWARD AND NORTH

"HAPPY DAYS." WM. MORRIS.

JOHN W. WORLD and KINGSTON MINDELL

Columbia, Cincinnati	Feb. 18	Orpheum, Omaha	April 1
Hopkins, Louisville	Feb. 25	Orpheum, Denver	April 8
Hopkins, Memphis	March 5	Orpheum, Minneapolis	April 22
Haymarket, Chicago	March 12	Majestic, Chicago	April 29
Orpheum, Kansas City	March 25	Columbia, St. Louis	May 7

Agents, MYERS and KELLER, 31 W. 31st Street.

JOE, MYRA, BUSTER and JINGLES KEATON

ALL FILLED UNTIL APRIL 23.

Going on the KEITH'S Circuit soon as we get a Taylor Trunk. Address the Man with the Wife, Two Kids and a Table. Poli's, Waterbury, this week. Richmond, North Adams to follow—for J. K. Burk—Jingles, Mgr.

You can't get away from the fact
That the KEATONS have the act.
For fun it's a riot.
Never a moment is it quiet,
And the Houses are always packed,
But Myra now does a new bit,
And as "AUNT LOUISA" she's a Lit.
Even when she slipped, there wasn't a frown.
Oh, I'm so sorry I fell down.
—HOWARD TRUESDALE.

READ! READ AGAIN!! READ SOME MORE!!!

MUSICAL REEDS

THE BLACK HUSSARS PREMIER SOLOISTS

BEST BIG ACT IN ONE. WITH SPECIAL DROP.

That's what the papers read.

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KELLY AND VIOLETTE

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MISS JENNIE JACOBS, our London Agent.

AT LIBERTY FOR COMING SEASON

HENNINGS, LEWIS and HENNINGS

This Season FEATURED with Manchester's "Cracker Jacks" Co.

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RICE AND PREVOST

"Bumpity Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.

WM. MORRIS, Agent.

Time Filled Until July.

BAILEY and AUSTIN

(Formerly comedian, Bailey and Madison.) (Formerly comedian, Tossing Austins.)

Will consider offer for musical comedy for coming season. Poli's, Waterbury, Feb. 19.

Jack of Two Trades and Master of Both.

HORACE LORRETT

THE DANCING JUGGLER

Vaudeville Feature Bennett-Moulton Co. Feb. 19-24, Poughkeepsie, N. Y.

De Serris, Henriette—Majestic, Hot Springs, Ark., 19-24, Majestic, Dallas, Tex., 26-March 3.
De Vare and Curtis—Crawford, Topeka, Kan., 19-24.
De Velde and Zelda—Majestic, Chicago, 19-24.
De Witt, Burns and Torrance—Proctor's, Troy, N. Y., 19-24, Colonial, N. Y., 26-March 3.
De Witt, Lavina—Majestic, Dallas, Tex., 19-24.
De Witt, Lillian and Shorty—Proctor's, Albany, N. Y., 19-24.
Dell' Oro, Luigi—Temple, Detroit, 26-March 3.
Delmore and Darrell—Family, Carbondale, Pa., 19-24, Keith's, Cleveland, 26-March 3.
Delmore and Lee—Poli's, Bridgeport, Conn., 19-24, H. and S., N. Y., 26-March 3.
Delmore, Misses—Columbia, St. Louis, 19-24, Grand, Indianapolis, 26-March 3.
Denick and Farm—Empire, Hoboken, N. J., 19-24.
Dereada and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Diamond, Jack—Williamsburg, Ia., 19-21, South English, 22-24.
Dillon Brothers—Temple, Detroit, 19-24.
Dixon and Anger—Hopkins', Louisville, 18-24, Hopkins', Memphis, 25-March 3.
Dixon, Bowers and Dixon—H. and S., N. Y., 19-24.
Dixon and Holmes—Savoy, Fall River, Mass., 19-24.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Proctor's, Troy, N. Y., 19-24, Proctor's, Albany, 26-March 3.
Dolan, Roger and Belle—Bijou, Marquette, Mich., 19-24.
Doll, Alice Lydon—Hopkins', Memphis, 18-24.
Dollar Troupe—Casto, Fall River, Mass., 19-24.
Domino Rouge—Proctor's, Albany, N. Y., 19-24.
Donovan and Arnold—Hathaway's, Lowell, Mass., 19-24.
Dorgoval, Therese—Keith's, N. Y., 19-24, Maryland, Balto., 26-March 3.
Dorsch and Russell—Pastor's, N. Y., 19-24.
Downey, Leslie T.—Novelty, Stockton, Cal., Jan. 8-April 2.
Downs, T. Nelson—Columbia, Cincinnati, 19-24, Hopkins', Louisville, 25-March 3.
Dresser, Louise—Orph., Utica, N. Y., 19-24, Orph., Reading, Pa., 26-March 3.
DREW, DOROTHY—Barrasford Tour, Eng., Jan. 1—indefinite.
Drew, James Newton—Bijou, Oshkosh, Wis., 19-24, Bijou, Appleton, 26-March 3.
Dudley and Chesleyn—H. and B., Bklyn., 19-24.
Dumonds, Three—Proctor's 125th St., 19-24.
Durant Brothers—Alhambra, N. Y., 19-24.
Duryea and Mortimer—Shea's, Buffalo, 19-24.
Du Vries, Henri—Orph., Bklyn., 19-24.
Earle and Bartlett—Pastor's, N. Y., 19-24.
Earle and Earle—Palace, Leicester, Eng., 19-24, Empire, Manchester, 26-March 3, Palace, London, 5-April 7.
Eckert and Berg—Poli's, Bridgeport, Conn., 19-24, Empire, Paterson, N. J., 26-March 3.
Edgertons, The—Keith's, N. Y., 19-24.
Edsall and Forbes—Empire, Hoboken, N. J., 19-24.
Eldridge, Press—Majestic, Chgo., 19-24, Haymarket, Chgo., 26-March 3.
Elgonas, Les—Apollo, Dusseldorf, Germany, 16-28, Ficky's, Prague, Austria, March 1-31.
ELINORE SISTERS—Poli's, Bridgeport, Conn., 19-24, Alhambra, N. Y., 26-March 3.
Elliot Brothers—Lyric, Terre Haute, Ind., 19-24.
Ellis-Nowlan Trio—Orph., Kansas City, 19-24.
Elmo, Pete and Allie—Bijou, Green Bay, Wis., 19-24.
Eltinge, Julian—Maryland, Balto., 19-24.
Emmett, Eugene—Hub, Woonsocket, R. I., 19-24.
Emmett, Gracie—Poli's, Bridgeport, Conn., 19-24, Pastor's, N. Y., 26-March 3.
Emperors of Music, Four—Family, Carbondale, Pa., 19-24.
Empire City Quartette—Victoria, N. Y., 19-24.
Empire Comedy Four—Empire, South Shields, Eng., 19-24, Empire, Edinburgh, 26-March 3, Empire, Glasgow, Scot., 5-10.
Enigmarelle—Berlin, Germany, 1-28.
Engleton, Nan—Lawrence, Mass., 19-24.
Epps and Loretta—Family, Carbondale, Pa., 19-24.
Esmeralda Sisters and Flower Girls—Olympic, Chgo., 19-24.
Esmonde, Mr. and Mrs. Edward—Chase's, Wash., 19-24, Keith's, Phila., 26-March 3.
Evans and Evans—Bijou, Eau Claire, Wis., 19-24, Bijou, Duluth, Minn., 26-March 3.
Everhart—Centralhalle, Stettine, Germany, 16-27, Apollo, Vienna, Austria, March 1-31.
Ewers, George W.—Bijou, Quincy, Ill., 19-24.
Fadettes, The—Shea's, Buffalo, 19-24, Shea's, Toronto, 26-March 3.
Falk, Eleanor—Proctor's 58th St., 19-24.
Fantas, Two—Bijou, Wheeling, W. Va., 19-24.
Fay, Cooley and Fay—Grand, Marion, Ind., 19-24.
Felix and Barry—Poli's, New Haven, Conn., 19-24.
Ferguson and Passmore—Castle, Bloomington, Ill., 19-24, Grand, Joliet, 26-March 4.
Fernandez, May, Trio—Orph., Denver, 19-24, Orph., Salt Lake City, 26-March 3.
Fields and Hanson—Grand, Portland, Ore., 19-24.
Fields and Towner—People's, Leavenworth, Kan., 19-24.
Fisher and Johnson—International, Chgo., 19-24.
Fitzsimmons, Mr. and Mrs. Robert—Kenney's, Bklyn., 19-24.
Flemen and Miller—Family, Butte, Mont., 19-24.
Fletcher, Charles Leonard—Grand, Indianapolis, 19-24.
Florens Troupe—Proctor's 23d St., 19-24.
Flynn, Joe—Keith's, Phila., 19-24.
FOY AND CLARK—Proctor's 58th St., 19-24, Proctor's, Albany, N. Y., 26-March 3.
Fox and Summers—Family, Shamokin, Pa., 19-24.
Franklyn, Irene—Gotham, Bklyn, 19-24.
Francis, Emma—Keith's, Boston, 19-24, Keith's, Phila, 26-March 3.
Frank and Bob—Columbia, St. Louis, 19-24.
Frederick, Seymour and Hill—Howard, Boston, 19-24.
Fredericks, The—Bijou, La Crosse, Wis., 19-24.
Fredo and Dare—Haymarket, Chgo., 19-24.
Freydo Brothers—Orph., Denver, 19-24.
Frobel and Ruge—Hippodrome, London, Eng., 19-24.
Frosini, E. G.—Majestic, Fort Worth, Tex., 19-24.
Fuller, Ethel—Gotham, Bklyn, 19-24.
Gallagher and Barrett—Colonial, N. Y., 19-24, Orph., Bklyn, 26-March 3.
Galletti's Monkeys—Orph., 'Frisco, 12-24, Orph., Los Angeles, 26-March 10.
Gardner and Vincent—Proctor's 23d St., 19-24.
Garnella and Shirk—Family, Pottsville, Pa., 19-24.
Garson, Marion—Temple, Detroit, 19-24, Cook's, Rochester, N. Y., 26-March 3.
Gaylord, Bonnie—Orph., Salt Lake City, 26-March 3.
Genaro and Bailey—Proctor's 58th St., 19-24.
Genero and Theol—Hippodrome, London, Eng., Jan. 22-March 17.
Gerard, Francis—H. and B., Bklyn., 19-24.
Gifford Sisters—Haymarket, Chgo., 19-24.
Gillen, Tom—Family, Hazelton, Pa., 19-24.
GILROY, HAYNES AND MONTGOMERY—Keith's, Prov., 19-24, Sheedy's, Fall River, Mass., 26-March 3.
Girl Behind the Drum—Gotham, Bklyn., 19-24.
Gladden and Lavine—Majestic, Chgo., 19-24.
Gleasons and Houlihan—Proctor's 23d St., 19-24.
Glincerettis, Six—Keith's, Phila, 19-24.
Globe, Hazardous—Cook's, Rochester, N. Y., 19-24.
Gloss, Augusta—Orph., Bklyn., 19-24.
GODFREY, HAL—Standard, Cincinnati, 19-24, Grand, Nashville, 26-March 3.
Godfrey and Henderson—Poli's, Waterbury, Conn., 19-24.
Golden, George Fuller—Proctor's 23d St., 19-24.
Goolman's Dogs—Grand, Indianapolis, 19-24.
Gottlob, Mr. and Mrs.—Pickwick, San Diego, Cal., 19-24.
Grant, Alf—Orph., Kansas City, 19-24.
Green and Werner—Poli's, New Haven, Conn., 19-24, Proctor's, Newark, N. J., 26-March 3.
Hacker-Lester Trio—Gotham, Bklyn., 19-24.
Hall, Artie—Orph., New Orleans, 19-24.
Hall, Frank—Orph., Portsmouth, O., 19-24.
Halliday and Leonard—Empire, Paterson, N. J., 19-24, Hartford, Conn., 26-March 3.
Hallman and Ganella—Boston, Fall River, Mass., 19-24.
Hammond and Forrester—Haymarket, Chgo., 19-24.
Hammond, Mr. and Mrs. Charles D.—Family, Chester, Pa., 19-24, Pastor's, N. Y., 26-March 3.
Harcourt, Daisy—Empire, Hoboken, N. J., 19-24, Empire, Paterson, 26-March 3.
Hardeen—Alhambra, Brighton, Eng., 19-24, Royal, Coatbridge, 26-March 3, Pavilion, Glasgow, Scot., 5-10.
Harmony Four—G. O. H., Syracuse, N. Y., 19-24.
Harrigan—Imperial, Bklyn., 19-24.
Harrington, Dan J.—Proctor's 125th St., 19-24.
Hart Brothers—Olympic, Chgo., 19-24.
Hart and De Mar—Keith's, Phila., 19-24.
Hathaway, Belle—Amphion, Bklyn., 19-24.
Hawkins, Lew—Amphion, Bklyn., 19-24.
Hawthorne and Burt—Proctor's 23d St., 19-24.
Hearn, Tom—Poli's, New Haven, Conn., 19-24.
Hefron, Tom—Bijou, Lansing, Mich., 19-24.
HELENA, EDITH—Austria—indefinite.
Henderson and Ross—Orph., Denver, 26-March 3.
Herbert—Unique, Winnipeg, Can., 19-24.
HERRMANN, THE GREAT—Orph., San Francisco, 18-March 3.
Heuson and James—Proctor's, Troy, N. Y., 19-24.
Hines and Remington—Gotham, Bklyn., 19-24.
Hinman, Capt.—Novelty, Omaha, 19-24.
Hoch and Elton—Columbia, Cincinnati, 18-24, Hopkins', Louisville, 25-March 3.
Holbrooks, The—Howard, Boston, 19-24.
Holcombe, Curtis and Webb—Alhambra, N. Y., 19-24.
Holdsworths, The—H. and S., N. Y., 19-24.
Hillman, George—Family, Lafayette, Ind., 19-24.
Holman, Harry—Academy, Pottsville, Pa., 19-24, Grand, Hazleton, 26-March 3.
Hornby-Bergere—Hopkins', Memphis, 18-24, Haymarket, Chgo., 26-March 3.
Houdini—Keith's, Prov., 19-24, Park, Worcester, Mass., 26-March 3.
Howard and North—Orph., Bklyn., 19-24.
Howley and Leslie—Columbia, St. Louis, 19-24.
Howard's Ponies—G. O. H., Syracuse, N. Y., 19-24.
Hughes, Mr. and Mrs. Nick—Crystal, Frankfort, Ind., 19-24.
Hungarian Boys' Band—Colonial, N. Y., 19-24.
Hyde, Bob and Bertha—Royal, Montreal, 19-24.
Hyde and Heath—Family, Lancaster, Pa., 19-24.
Hylands, Three—Unique, Minneapolis, 19-24.
Imes and Ryan—Masonic, Fort Wayne, Ind., 19-24, Haymarket, Chgo., 26-March 3.
Jacksons, Three—Family, Hazleton, Pa., 19-24.
Jacobs and Sardet—Amphion, Utica, N. Y., 19-24, Star, Hamilton, Can., 26-March 3.
Jacobs' Dogs—Novelty, Bklyn., 19-24.
Jennette Brothers—Howard, Boston, 19-24.
Jennings and Jewell—Family, Sioux City, Ia., 19-24.
Johnson, Carroll—Shea's, Buffalo, 19-24.
Johnson and Wells—Empire, Hoboken, N. J., 19-24.
Johnston, Davenport and Lorella—Family, Pottsville, Pa., 19-24.
Johnstons, Musical—Barrasford Tour, Eng., Jan. 1—indefinite.
Jones and Sutton—O. H., New Britain, Conn., 19-24, O. H., Meriden, 26-March 3.
Josselin Trio—Empire, Hoboken, N. J., 19-24.
Jullans, The—Unique, Minneapolis, 19-24.
Karabanas Japs—Eden Musee, N. Y.—indefinite.
Karno's Pantomime—Novelty, Bklyn., 19-24.
Kartelli, Albert—Ronacher's, Vienna, Austria, 1-28.
Kaufmann Troupe—Temple, Detroit, 26-March 3.
Keatons, Four—Poli's, Waterbury, Conn., 19-24, Amphion, Bklyn., 26-March 3.
Kelly, John T.—Majestic, Chgo., 19-24, Arcade, Toledo, O., 26-March 3.
Kelly, Sam and Ida—Family, Hazleton, Pa., 19-24.
Kelly, Walter C.—Auditorium, Lynn, Mass., 19-24.
Kelly and Kent—Maryland, Balto., 19-24.
Kelly and Violette—Proctor's, Newark, N. J., 19-24.
Kemp and Wiley—Novelty, Topeka, Kan., 18-24.
Kenna, Charles—Imperial, Bklyn., 19-24.
Kennedy and Rooney—Orph., New Orleans, 19-24.
Keno, Walsh and Melrose—Olympic, Chgo., 19-24, Columbia, St. Louis, 26-March 3.
Kenton, Dorothy—Mohawk, Schenectady, N. Y., 19-24.
Keogh, Thomas J.—Orph., Denver, 19-24, Orph., Salt Lake City, 26-March 3.
Keough, Edwin—Poli's, Worcester, Mass., 19-24, Poli's, Bridgeport, Conn., 26-March 3.
Kimball Brothers—Pastor's, N. Y., 19-24.
Kingsley and Lewis—Empire, Paterson, N. J., 19-24, Empire, Hoboken, 26-March 3.
Kippy—Haymarket, Chgo., 19-24.
Kitabanzai Japs—Keith's, Phila., 19-24.
Kloss Sisters—Olympic, Chgo., 19-24.
Knox Brothers—Bijou, Hancock, Mich., 19-24.
Kohler and Marion—Boston, Fall River, Mass., 19-24, American, Utica, N. Y., 26-March 3.
Kokin, Mignonette—Orph., 'Frisco, 12-24, Orph., Los Angeles, 26-March 10.
Kosta—Amphion, Bklyn., 19-24.
Kurtis and Busse and Dogs—Bennett's, London, Can., 19-24, Proctor's 125th St., 26-March 3.
Ladell, Harry and Anna—Family, Pottsville, Pa., 19-24.
La Mont's Cockatoos—Majestic, Houston, Tex., 19-24.
Lancaster, Tom—Bijou, Marinette, Wis., 19-24, Bijou, Calumet, Mich., 26-March 3.
Langdon, Hardie—Majestic, San Antonio, Tex., 19-24, Majestic, Waco, 26-March 3.
Latell, Ed—Colonial, N. Y., 19-24.
Latonas, The—Temple, Detroit, 19-24.
La Tour, Irene—Empire, Paterson, N. J., 19-24.
La Valls, The—Empire Palace, Dudley, Eng., 19-24.
Lawman and Ewing—Family, Sioux City, Ia., 19-24.
Lawrence, Al—Columbia, St. Louis, 19-24.
Le Brun Grand Opera Trio—Orph., Kansas City, 25-March 3.
Le Clair, Harry—Orph., Denver, Col., 12-24, Orph., Kansas City, 26-March 4.
Le Dent—Bijou, Dubuque, 19-25, Dominion, Winnipeg, Can., 26-March 3.
Leightons, Three—Orph., Bklyn., 19-24.
Leon, May—Proctor's 125th St., 19-24.
Leonard, Gus—Tivoli, Leeds, Eng., 19-24, Hippodrome, Birmingham, 26-March 3, Hippodrome, Liverpool, 5-10.
Leonhardt—Lyric, Terre Haute, Ind., 19-24.
Le Pages, The—Orph., Salt Lake City, 26-March 3.
Leslie, George W.—Crystal, Frankfort, Ind., 19-24.
Lester, Harry—Novelty, Bklyn., 19-24.
Levy, Bert—H. and S., N. Y., 19-24.
Lewis, Dave—Alhambra, N. Y., 19-24.
Lind—H. and S., N. Y., 19-24.
Lindsay's Dogs and Monkeys—Majestic, Little Rock, Ark., 19-24.
Long and Cotton—Temple, Detroit, 19-24.
Loone and Dale—Maryland, Balto., 19-24.
Lucados, The—Bijou, Superior, Wis., 19-24.
Luce and Luce—Majestic, Chgo., 19-24.
Lucier, Mr. and Mrs. Fred—Keith's, Prov., 19-24.
Lukens, Four—Orph., Bklyn., 19-24.
Lutz Brothers—Novelty, Bklyn., 19-24.
Lyster and Cook—Olympic, South Bend, Ind., 19-24.
McAvoy, Dan—Gotham, Bklyn., 19-24.
McCarthy, Myles—Jeffer's, Saginaw, Mich., 19-25.
McCauley and Donovan—Unique, Minneapolis, 19-24.
McCord, Lewis—Orph., Kansas City, 19-24, Orph., New Orleans, 26-March 3.
McCune and Grant—Bijou, Beloit, Wis., 19-24.
McDermott, W. J.—Keith's, Prov., 19-24.
McGloin and Smith—Proctor's, Albany, N. Y., 19-24.
McGrath Brothers—Keith's, N. Y., 19-24, Keith's, Phila., 26-March 3.
McInerney, James A.—Family, Pottsville, Pa., 19-24.
M'MAHON AND CHAPPELLE—Proctor's 23d St., 19-24.
McMahon's Watermelon Girls—Proctor's 23d St., 19-24.
McWatters and Tyson—Poli's, Springfield, Mass., 19-24.
Macarte Sisters—Keith's, Boston, 19-24.
Macart's Dogs and Monkeys—Columbia, Cincinnati, 19-24.
Macdonald, James—Arcade, Toledo, O., 19-24, Majestic, Chgo., 26-March 3.
Mack and Lawrence—Maryland, Balto., 19-24.
Macy and Hall—Shea's, Toronto, 19-24, Temple, Detroit, 25-March 3.
Madcaps, The—Keith's, Phila., 19-24, G. O. H., Pittsburgh, 26-March 3.
Magee, Clem C.—Bijou, Kewanee, Ill., 19-24.
Mallory Brothers, Brooks and Halliday—Keeney's, Bklyn., 19-24, Victoria, N. Y., 26-March 3.
Mantell's Marionettes—Bijou, Kalamazoo, Mich., 19-24.
Marco Twins—Hopkins', Memphis, 19-24.
Marion and Deane—Olympic, Chgo., 19-24.
Mario and Aldo—Liebeck's, Breslau, Germany, 1-28, Schuman's, Frankfort, March 1-31.
Marlow and Plunkett—Bennett's, London, Can., 19-24.
Marshall the Mystic—Orph., Reading, Pa., 26-March 3.
Martinettie and Sylvester—Crystal, Milwaukee, 19-24.
Martyne, Eddy—Industrial, Moline, Ill., 19-24.
Mason's Society Belles—Proctor's, Troy, N. Y., 19-24, Proctor's, Albany, 26-March 3.
Mason and Keeler—Palace, London, Eng., 6-28.
Massey and Kraemer—Phillips, Richmond, Ind., 19-24.
Mathews and Ashley—Keith's, N. Y., 19-24.
Mathieus, Juggling—Grand, Joliet, Ill., 19-24, Family, Pottstown, Pa., 26-March 3.
May and Miles—Phillips, Richmond, Ind., 19-24.
Mazziotta—Olympic, Chgo., 19-24.
Meers, Three—Shea's, Buffalo, 19-24, Shea's, Toronto, 26-March 3.
Meier and Mora—Gaiety, Birmingham, Eng., 19-24, Royal, Oldham, 26-March 3.
MEREDITH SISTERS—Ronacher's, Vienna, Austria, 1-28, Mellini, Hanover, Germany, March 16-30.
Merritt, Raymond—American, Utica, N. Y., 19-25.
Metropolitan Comedy Four—Boston, 19-24, Prov. 26-March 3.
Miaco and Idaline—Pastor's, N. Y., 19-24.
Miett's Dogs—Columbia, St. Louis, 19-24.
Milani Trio—Proctor's 23d St., 19-24.
Military Octette—Casto, Fall River, Mass., 19-24.
Milons, Four—Proctor's 58th St., 19-24.
Millard Brothers—Columbia, St. Louis, 19-24.
Miller, Renshaw and Miller—Pickwick, San Diego, Cal., 19-24.
Miller and Browning—Grand, Pittsburgh, 19-24.
Millman Trio—Proctor's 23d St., 19-24, Keeney's, Paterson, N. J., 26-March 3.
Mills and Morris—Orph., Denver, 19-24.
Mitchells, Three—Orph., Los Angeles, 12-24.
Mooney and Holbein—Palace, Johannesburg, South Africa, March 12-April 30.
Moore, Tom—Portland, Portland, Me., 19-24.
Monroe, George W.—Proctor's, Newark, N. J., 19-24.
Morris, Leon—Keith's, N. Y., 19-24.
Morris, Nina—H. and B., Bklyn, 19-24.
MOTOGIRL, LA—Wintergarten, Berlin, Germany, Feb. 1-28, Orph., Frankfort, March 1-31.
Mowatts, Five—Howard, Boston, 19-24, Hathaway's, Lowell, Mass., 26-March 3.
Murphy, Mr. and Mrs. Mark—Keith's, N. Y., 19-24.
MURPHY, W. H., AND BLANCHE NICHOLS—Alhambra, N. Y., 19-24.
Murphy and Andrews—Keith's, Phila., 19-24.
Murphy and Francis—Keith's, Phila., 19-24.
Murphy and Willard—Orph., Salt Lake City, 19-24, Orph., Denver, 26-March 3.
Murray, Elizabeth—Columbia, St. Louis, 19-24.
Murray and Lane—Portland, Portland, Me., 19-24.
Navajo Girls—Olympic, Chgo., 19-24.
Naynon, Rosa—Svea, Stockholm, Sweden, Feb. 1-28, Nouveau Cirque, Helsingfores, Finland, March 1-31.
Neff and Miller—Trent, Trenton, N. J., 19-24.
Nelson-Berry Troupe—Majestic, Chgo., 19-24.
Newell and Niblo—Majestic, Little Rock, Ark., 18-24.
Newman, Joseph—Orph., Kansas City, 19-24, Orph., New Orleans, 25-March 4.
NIBLO, FRED—Trent, Trenton, N. J., 19-24, Poli's, Worcester, Mass., 26-March 3.
Nichols Sisters—Amphion, Bklyn., 19-24.
Nobles, Milton and Dolly—Doric, Yonkers, N. Y., 19-24, H. and B., Bklyn., 26-March 3.
Nohrens, The—Keith's, Prov., 19-24.
Normans, Juggling—Orph., Kansas City, 19-24.
NORTON, MISS, AND PAUL NICHOLSON—Keith's, Phila., 19-24.
Norworth, Jack—Orph., Utica, N. Y., 19-24, Orph., Reading, Pa., 26-March 3.
O'Brien and Buckley—H. and B., Bklyn., 19-24.
O'Day, Ida—G. O. H., Syracuse, N. Y., 19-24.
O'Kabe Jap Troupe—Columbia, St. Louis, 19-24.
Oliphans, Four—Amphion, Bklyn., 19-24.
Onri Family—Portland, Portland, Me., 19-24.
Onso, Arthur—Orph., Springfield, O., 19-24.
Orpheus Comedy Four—Keith's, Prov., 19-24.
Otto Brothers—Moore's, Portland, Me., 19-24.
Parish—Bijou, Kalamazoo, Mich., 19-24.
Parker's Dogs—Family, Carbondale, Pa., 19-24.
Pearl and Diamond—Orph., Kansas City, 19-24.

(Continued on page 8.)

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VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Week 19-24: Keith's: Frank D. Bryan and his American Girls, John C. Rice and Sally Cohen, Spook Minstrels, Macarte Sisters, Woodford's animals, Carton and Otto, Mr. and Mrs. Jimmy Barry, Charlotte George, Gelmar Brothers, Arlington Four, Young and Brooks, Brothers Griff, and Charles McAvoy.——Howard Athenaeum: Five Mowatts, Seymour and Hill, Milt Wood, Colby and May, Minnie Harrison, Brooks Brothers, Toledo and Price, Chadwick Trio, James Murray, Jennett Brothers, the Belfords, the Holbrooks, and Frederick.——Palace: Alvora, Buch Brothers, the Yalto Duo, Edward Morton, Billy Arlington and Grace Delmore, Muriel and Inman, Wakefield and co.——Lyceum: Musical Keltons, Ben Welch, Crowley and Randall, Homan and Kearney, and the Valmore Sisters.——Columbia: Cushman and St. Clair, Vivian, Keno, Welsh and Montrose, Louie Dacre, and Herbert and Willing.——Austin and Stone's: Alpha Trio, Melrose and Graham, Archer and Cantelle, Helen Robinson, and Charley Farrell.——Items: A permanent zoo has been opened in the basement of the Empire Theatre.—Edwin C. Brown was brought into court yesterday charged with allowing his four-year-old child to take part in Buster's Burglar at Keith's.—There was a lively fire at the Columbia one night last week, when a blaze broke out in a furnace pipe. By the prompt discovery by a policeman the fire was caught in time and extinguished, and there was very little excitement in the audience. JAY BENTON.

CHICAGO, ILL.—Haymarket: Week 18-24: Rose Coghlan and co., Wahlund and Telka, Four Boises, World's Comedy Four, Clifford and Burke, Fredo and Dare, Hammond and Forrester, George and May Woodward, Claude Ranf, Andrews and Feld, Kipsy, Clifford Sisters, and Correlli Sisters.——Majestic: Agoust Family, Wilfred Clarke and co., Edna Aug, Press Eldridge, Thorne and Carleton, Keno, Welsh and Melrose, Nelson-Berry Troupe, Werden and Gladdish, Luce and Luce, De Velde and Zelda, and Warren Trio.——Olympic: Kloss Sisters, Navajo Girls, Laura Burt, Eva Westcott, Esmeralda Sisters, Tom Browne, Pete Baker, Marion and Dean, Chester, Will and Camille Boehm, Mazziotta, Frank Wilson, and Hart Brothers.——International: Rapoli, Zara and co., Gillette Sisters, Flying Valentines, and others.——Trocadero: Egropean Burlesquers.——Folly: Merry Maidens.——Euson's: Stock burlesque.——Items: The good bill at the Majestic last week was toned up by Edwin Stevens, who held the audience easily. His artistic work was enthusiastically appreciated.—Fanny Rice with her automatons was well received, also the continuously funny act of Eddie Girard and Jessie Gardner. OTIS COLBURN.

PHILADELPHIA, PA.—Week 19-24: Keith's: Joseph Hart and Carrie De Mar, Auguste Von Biene, Wormwood's monkeys, Norton and Nicholson, Murphy and Francis, Joe Flynn, Boyd Coleman and co., Murphy and Andrews, Three Madcaps, Kita Banzai troupe, and Six Glinserettis.——Bijou: The Merry-Makers, with good olio. Business good. Williams' 26.——Casino: Fred Irwin's Majestics, with the Judge Family as extra attraction. New York Stars 26.——Trocadero: Tiger Lillies. This house always attracts large patronage.——The Lyceum is coining money. The Trocadero Burlesquers are here this week. Jersey Lillies 26.——The Ben Ton presents stock co. in Uncle Tom's Cabin, with Fanny McIntyre. Olio: Dennette Sisters, Ray Murray, Thompson and Pitts, Dilks and Dilks, and Aborn and Carlos. This house, under the management of Lillian Tyson, is now established on a sure foundation. S. FERNBERGER.

ST. LOUIS, MO.—For the week 19-25 the Columbia offers Edwin Stevens, the Okabe Troupe, Elizabeth Murray, Marvelous Frank and Bob, Delmore Sisters, Brown, Harris and Brown, Al. Lawrence, Howley and Leslie, Spiller-Pittman Trio, Millard Brothers, and Miett's dogs. St. Louis people will welcome the appearance this week of Rachel Acton, a St. Louis actress, in a new sketch by William De Mille, author of Strongheart.——The Innocent Maids are at the Standard 18-21. Carmencita heads the olio.——Al. Reeves' Beauty Show, headed by Ida Hopper, is at the Gayety. RICHARD SPAMER.

JERSEY CITY, N. J.—Ben Ton Theatre (Thomas W. Dinkins, mgr.): The Merrymakers drew well 12-17 and gave a fair bill. The Ideals 19-24.——Items: Appearing for the Democratic Club 14 were the Mascottes, Tascott, Rodgers and Rodney, John A. Driscoll, the Tanzans, and Pauline Wells.—For the Knights of Pythias 15 were Lillian Martha, De Vean Twins, Harry Bliss, Colgan and Harmon, John A. Driscoll, and Beach and Bechler.—On the bill at the Berkeley Club 10 were Ducrot, Elle Brooklin, Bert K. Forrest, Joe Burke, the Starr Sisters, and Edna Roberts. WALTER C. SMITH.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): An attractive bill 12-17 by Paul Conchas, Frank Bush, Norton and Nicholson, Sisters Macarte, Callahan and Mack, the Mysterious Sphere, Katherine Bloodgood, Metcalf, Paddock and Edwards, Hathaway and Walton, Schubert Quartette, the Madcaps, Potter and Harris, and Bernard Williams; large houses.——Westminster (George H. Batcheller, mgr.): The Parisian Widows pleased very good houses 12-17. London Belles 19-24. HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.: J. H. Decking, res. mgr.): A big bill crowded the theatre 12-17. The Little Black Man, McWatters and Tyson, Elinore Sisters, Italian Trio, Marie Dupont, and Willard Hutchinson, Couture and Gillette, Josephine Davis, and others scored.——Item: Grace Tyson was unable to appear afternoon 13, but appeared at the other performances despite her illness and won many warm words for her good work. JANE MARLIN.

KANSAS CITY, MO.—The Orpheum Road Show was at the Orpheum 11-17. The bill included Ye Colonial Septette, Jules and Ella Garrison, Sisters and Brothers Ford, Campbell and Johnson, Merian's dogs, Winona Winter, and Edgar Bixley. Business very large.——Al. Reeves' Big Beauty Show was the Majestic attraction. World Beaters 18-24.——The Innocent Maids held the boards at the Century and were well received by fair audiences. Dreamland co. 19-24. D. KEEDY CAMPBELL.

DENVER, COL.—Orpheum: Week 12-17 the bills are: The Five Pirocoffs, Le Brun Grand Opera Trio, Harry Le Clair, McCue and Cahill, Al. Carleton, Welch and Maitland, and Lillian Burkhart (second week).——Novelty (H. Lubelski, mgr.): Hallen and Hays, Winnings and Evans, Solis Brothers, Kelly and Davis, Mlle. Asora, and H. Hatfield.——Crystal (G. Ira Adams, mgr.): The Great Westin Musical Reeds, Lillian Mason, and the Topsy Turvy Trio. MARY ALKIRE BELL.

OMAHA, NEB.—Creighton Orpheum: In spite of the big Sunday business at the other houses the Orpheum was packed to the doors at the opening performance 11. Marshall P. Wilder was the headliner and well deserved his hearty reception. Others were Watson and Morrisey, Fernande May Trio, Sullivan and Pasqueleva, Lewis McCord and co., Kennedy and Rooney, and Mlle. Chester's statue dog. J. R. RINGWALT.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): A good bill 12-17 was greeted by the usual capacity audiences. Dave Lewis and co., De Witt Burns and Torrence, Francis Girard, Louise Dresser, Jack Norworth, O'Brien and Buckley, Lawson and Namon, and Harry Brown scored.——Gaiety (Howard B. Nichols, mgr.): Vanity Fair co. pleased large business. City Sports 19-24. G. W. HERRICK.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): The Broomstick Witches was an attractive headliner 12-17. Charley Case, Willis Zimmerman, T. Nelson Downs, Avery Strackbein, World and Kington, Hoch, Elton and co., and the Six Vans completed the bill. Opened to big houses.——Empire (Charles Zimmerman, mgr.): Broadway Gaiety Girls 12-17. Jolly Girls Burlesquers 19. PEARL KIRKWOOD.

SAN FRANCISCO, CAL.—Orpheum: Week 5-12: Luigi Rossi's horse, Borosky Troupe, J. Francis Dooley and co., James H. Cullen, Snyder and Buckley, Baron's Burlesque Menagerie, Mirai Von Wennel, and the Four Mitchells.——Chutes: Hart and Richardson, and Bothwell Browne's Gaiety Girls.——Fisher's: Continuous vaudeville and Nellie Nichols. OSCAR SIDNEY FRANK.

BUFFALO, N. Y.—The High Rollers were at the Garden week 12 and did a fine business.——The Mascottes, with Cunning as a headliner, played to fine business at the Lafayette.——Shea's offered James T. Powers and co., Celina Bobe, Carlton Macy, and Maud E. Hall, Sam Watson's Barnyard, Joe Flynn, Ford and Wilson, White City Quartette, and Agra. P. T. O'CONNOR.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 19-24: Arthur Dunn and Marie Glazier, Mollie Ryan, Wetpert Trio, Willie Eckstein, Louise Montrose, Elmer Tenley, Johnny Johns, Burton and Brooks, Mullen and Corelli, Delmore and Oneida, Dora Pelletier, Dan Healy, Bernard Williams. The standard of very large business is maintained. ALBERT S. L. HEWES.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Wizard and Irene Stone thrilled capacity houses 12-17. Ryan and Richfield, Annie and Jennie Yeamans, Dillon Brothers, Camaras Sisters, Frank and Jen Latona, Mayme Remington and co., and Spissell Brothers and Mack.——Star (F. W. Stair, mgr.): Colonial Belles pleased large audiences 12-17. J. ALEX. McNEIL.

WASHINGTON, D. C.—At Chase's week 19-24 are: Clifton Crawford, Rooney and Bent, Spissell Brothers and Mack, Eight Vassar Girls, Charlotte Conte and co., Mr. and Mrs. Edward Esmonde, and May Belfort.——The Parisian Belles co. is at Kernan's Lyceum Theatre. London Gaiety Girls 26. JOHN T. WARDE.

CINCINNATI, O.—The Columbia 11-17 had Wilfred Clarke and co., John Zimmer, Dixon and Anger, the Navajo Girls, Elsie Cullum, violinist; the Four Boises, Howard Brothers, and Vernon, the ventriloquist.——The Cracker Jacks were at the Standard 11-17. Business big.——Miner's Merry Burlesquers were at People's to good business. H. A. SUTTON.

TOLEDO, O.—Arcade: Week 12-17: The Belfords, Bellman and Moore, Macart's monkeys, Geiger and Walters, Harris and Harris, Jessie Moran, and Mildred Flora.——The Empire had The Morning Glories, with Jack O'Brien. C. M. EDSON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week 5-11: The Eight Allisons, Lee Brunin, the Vernon Troupe, Estelle Wordette and co., Rice and Cady, Herbert's dogs, and Fred Lenox and co. DON W. CARLTON.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): Attendance week of 5 large, as usual. Bill: Ned Nye and co., Felix and Barry, Three Roses, Darrus Brothers, Fields and Ward, and Larkins and Patterson. A. DUMONT.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Byron and Langdon and Charmion were the features 12-17. Llugi Trio, Carver and Pollard, Charles Reltare, Edward Clark and his Six Widows, and Nan Engleton and co. were the balance of a fair bill. Attendance large.——Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Patrice, Charles Hutchinson and co. in Gloria, James B. Donovan, Rena Arnold and co., Hayman and Franklin, Dan McAvoy and co., Brenner and Sinclair, Eddie Leonard and the Sharp Brothers, and Kosta. Attendance large.——Boston (Charles Schlesinger, res. mgr.): Blanche Loring, McDade and Wekoma, May Rowe, and the Minstrel Maids. Bill pleased fair attendance.

PORTLAND, ORE.—Grand, week 5-12: Dida, Ward Trio, Cox Family, Morgan and Chester, W. H. Hartford, and Lynn Welcher. 12-19: Princess Trixie, Delphino and Delmora, Kenton and Lorraine, Tennis Trio, Three Wichers, and Harold Hoff.——Pantage's 5-12: Francis and Mathews, Maryland Quartette, Leo White, Four Cowles, Lawrence, and Woods and Woods. 12-19: John Segolos, Ashton Family, F. H. Stansfield, Mullally Sisters, Tom La Rose, Wilson and Leicester, and Leo White.——Star 5-12: The Nellos, Anderson Children, Violette and Old, Al. Shayne, Lawrence, and Harold Hoff. 12-19: Lola Cotton, Vardon, Perry and Wilbur, Mr. and Mrs. Phelps, Hawes Sisters, Mr. and Mrs. West, and Will C. Hoyt.

TOPEKA, KAN.—Crawford (Crawford and Kane, mgrs.): Roberts' educated bears, dogs and monkeys were the winning attraction last week; the Gilmore Stock co. was an added feature, and succeeded in pleasing capacity last week; for the new bill the Gilmore Stock co. re-engaged for the coming week will change from farce to comedy drama, A Social Outcast; the other features include the Grohs, Hadji Lesik, and Melville and Azelle.——Novelty (H. Hagen, mgr.): This popular theatre continues to please capacity; a fine bill for the coming week will merit big business.——Star (J. J. Dawson, mgr.): House packed every night and day; daily.——Auditorium: Kubelik 12.

LOWELL, MASS.—Opera House (Fay Brothers and Hosford, mgrs.): Week of 12: Houdini, Waterbury Brothers and Tenney, Kingsley and Lewis, Bockman, Mack and Belmont, Eddie Mack, Brazil and Brazil, and Post and Russell. Delighted audiences.——Hathaway (Frank G. Mack, mgr.): Ziska and King, Norcross, Blain and Lamarr, Karsy's myriophone, Chassino, Mr. and Mrs. Allison, Hacker-Lister Trio, and Charlotte Parry. Large houses.——Boston (J. H. Tibbitts, mgr.): Martin and Ridgway, Lew and Millie Piotti, the Reeves, and Bailey and Fickett.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): Good houses 12-17 saw White and Stuart, Steely, Doty and Coe, The Dendrick and Farm, Byers and Hermann, Edsall and Forbes, Grace Leonard, the Be Anos, and Johnson and Wells.——Bijou (J. Henry Rowley, mgr.): Williams' Ideals to good houses.——Family (G. P. Dunbar, mgr.): Drew good audiences 12-17 with the La Vellea, Three Musical Monarchs, Phil Morton, Gordon Brothers, and Nellie Walsh.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): 12-17: Le Domino Rouge, Ed Blondel and co., Camille Trio, the Eight Shetlands, Hawthorne and Burt, Mallory Brothers and Brooks, Harry B. Lester, and Dan J. Harrington made up a bill which pleased capacity houses.——Waldmann's (William S. Clark, mgr.): 12-17: The Rose Hill Folly co. gave a good performance and drew crowded houses throughout the week. Week 19-24, The Trans-Atlantic Burlesquers.

CARBONDALE, PA.—Grand (M. Reis, lessee; G. M. Lowder, mgr.): Week 12-17: Lowande-Wilson co., Bijou Vaudeville Circus, Maxsmith Duo, Charles Kenna, Sam and Ida Kelly, Barlow and Nicholson, and Thomas Miller. Good business.——Family (Harry Knobbauch, res. mgr.): Wormwood's animals, Rice Family, Paul Stenbens, Gordon and Vithoon, George and Georgie, Eddie Rosser, and Mozart Orchestra. Crowded houses.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): Week 12: Singer's monkeys, Lucy and Lucier, Lavine and Waltone, Frank Emerson, and Edith Richards. Excellent business.——Empire (Maurice J. Karger, mgr.): This house has played to S. R. O. since the opening 5. Bill: Buckeye State Quartette, Margaret Severance, Roberts' animals, the Rileys, Hastings and Raymond, Ida Howell, Woods and Woods, and Stuart and Raymond.

HAZLETON, PA.—Grand Opera House (Henry Walser, mgr.): Bill week 12-17: Four Emperors of Music, Victoria Parker, Casey and Craney, J. W. Harrington, Edward Boyd, and Taylor Twin Sisters to good business.——Family (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): Mr. and Mrs. Stuart Darrow, Josef Yarick, Delmore and Darrell, the Wetherills, Mlle. De Lopa, and Reese Rosser to capacity houses.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Week 12-17: Kitty Traney, Mr. and Mrs. Jimmie Barry, Wills and Hassen, George W. Day, Arlington Comedy Four, Musical Bennetts, and Booker and Corbley. Capacity business continues.——Item: Ethel Sanderson, of this city, joined Bessie Valdare's bicyclists at Lawrence, Mass., 14.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Very large houses ruled 12-17 and the following bill pleased: Pacheco Family, Burke and Finn, Jennings and Rentfrew, the Esterbrooks, Hornmann.——Item: The Murray and Kennedy Vandeville co., booked to appear at Woolworth Roof-Garden, stranded here 10. Manager Edward Mozart, of the Family Theatre, assisted them to New York.

POTTSVILLE, PA.—Academy (M. Reis, prop.: Charles Haussman, mgr.): Week 12: Annie M. Abbott, Alpine Family, Bruce Miller, Fitzgerald and Trainer, Ed and Nettie Masse, and Howard May to big business.——Family Theatre (Hersker and D'Esta, props.; H. D'Esta, mgr.): Rialta, Tom Gillen, Three Jacksons, the Bartletta, Arto and Delmay, and James McInerney to good houses.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Fine business week 12-17 with Alice Pierce, Willie Eckstein, the Spook Minstrels, the Barrows-Lancaster co., Quinlan and Mack, Phil and Nettie Peters, Althea Twins, and Harry Yates.——Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The City Sports to good business week 12-17. High Rollers 19-24.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): Week 5-10: Mr. and Mrs. Gene Hughes, Captain George Auger, the De Monicos, Tom Ripley, Hardie Langdon, and Morris Manley and Dollie Sterling. Full houses. Week 12-17: Swor Brothers, Jane Courthope and co., Damm Brothers, Meyers and Rosa, La Monta, and Herbert Mitchell.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 11-18: George W. Evers, Frances Robinson, Knight Brothers, De Monde and Dinsmore, Coleman and Mexis, and Charles E. Hay. Big houses.——Weast (C. F. Bartson, mgr.): Mills and Lewis, Leonard Kane, Daily and O'Brien, Millo Brothers, and Leonard Family. Business and programme good.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): The new Empire opened 12 to an audience of 1,200, and 300 were turned away. Theatre is an up-to-date house in every way. A fine opening bill was presented by Dale and Boast, Rice Brothers, Laura Ordway, Swift and Buckley, Charles J. Jones, Kurtis and Busse, and the Chadwick Trio.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week 12-17: Karno's Pantomime co., Julie Ring and co., Mr. and Mrs. Dan Hiatt, Kriesel's dogs and cats, Harry La Marr, Van and Alden, and Viola Gillette and co. Good bill; large houses.——Bijou (Updegraff and Brownell, mgrs.): Rents-Santley co. pleased good houses.

FORT WORTH, TEX.—Majestic Theatre (Charles R. Fischer, mgr.): Business continues to improve. Week 5-10: Newell and Niblo, Lindsay's dogs, and Louis Dean and co. deserve special mention. Week 12: Loretto Twins Trio, the Great Powell, Frances Folsom, Russell and St. Clair, Le Maire and Le Maire, and Francesca Redding and co.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): De Buts Brothers, Kathryn Coffee, Palmer and Jolson, Maude Le Page, Coleman and Mexis, and Galbraith and Farrell 5-10 drew good houses. Beatrice McKenzie co., Four Marvelles, Cherry Sisters, Lew Wills, Campbell and Brady, Kathryn Coffee, and Robertson's dogs 12-17.

LOUISVILLE, KY.—New Buckingham week 11 had the Thoroughbreds to good business.——Hopkins': Marco Twins, Rawson and June, Whistling Tom Browne, Charles Sweet, Alice Lyndon Doll, and Nobiette and Marshall.——Item: The Shuberts have secured Hopkins' for 19, when they will present Sarah Bernhardt.

MAHANOY CITY, PA.—Family Theatre (E. F. McAtee, res. mgr.): Good business still prevails 5-10: Matsumoto Troupe, Preese Brothers, Jennings and Renfrew, Powers and Theobald, John Murphy, and Harry Green. 12-14: Banta Brothers and Von Dell, Fred and Mae Wadell, Demonio and Bell, Fox and Summers, and the Sterlings.

HOT SPRINGS, ARK.—Majestic Theatre (Fred Raleigh, mgr.): Week 5: Damm Brothers, Swor Brothers, Lamont's Cockatoos, Herbert Mitchell, Myers and Rosa, Charles Forrester, and Jane Courthope and co. Good attendance. Week 12: Dixon and Fields, Simmons and Harris, Paulo and Marlo, Lavinia Dewitt, Arlington and Holston, and the Great Le Pages.

WINNIPEG, CAN.—Dominion Theatre (David Douglas, mgr.): Week 5: Christiania Trio, Isabella Jansen, Teed and Lasell, Jack Irwin, Campbell and Brady, Four Trumpeters, Harry Corson Clarke and co. Fine bill and good business.——Bijou (Nash and Burrows, mgrs.): The Kohls, Morey Long, Bijou Stock co., and Three Hylands. Large houses.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): The bill for 5-10 was so strong that the house was sold out before every performance. Week of 12-17 the Pelots, Pierce and Opp, the Chamberlins, Sully Family, Max Waldon, Three Dumonds, Reno, Richards and co., and Max Wilson Troupe pleased large audiences.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Capacity attendance week 12-17 enjoyed Frank and Eva W. Wallace, Signor Gillmette, Kindall Brothers, the Five Columbians, Allie Gilbert and Sextette, the Boldens, Ethel Robinson, William Macart, and John L. Kearney and co.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): For week of 17 good audiences were attracted by Cadieux, George B. Alexander, A. O. Duncan, Mr. and Mrs. Gardner Crane and co., Belle Hathaway's monkeys, Reiff Brothers, and Staley and Birbeck.

SALT LAKE CITY, U.—Ben Ton Theatre week 4-9: The Great Westin, J. O. Wise, Kelley and De Mar, Professor Tryon, Bazil and Ames, and the La Toskas.——Orpheum: Edwards, Davis and co., Joseph Newman, Klekko and Travoll, Welch and Maitland, Hallen and Hayes, and La Getta. Good business.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.: E. B. Sweet, res. mgr.): Packed houses greeted the strongest bill of the season 12-17, including Takasawa's Japs, Harry and May Howard, Harvey and Delsan, Halcomb Sketch co., Green Brothers, and Henry and Pearl.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): Week 12-17: Excellent bill, consisting of Mabel McKinley, Diamond and Smith, Neff and Miller, Herald Square Four, Leo Corfilo, Heaton and Heaton, and Elton Polo Troupe. Business good.

SPRINGFIELD, MASS.—Poli's: Week 5: Bernac's Circus, Violet Black and co., Ray Cox, Eckert and Berg, Italian Trio, Gorman and West, and Smaun Sing Hpoo.——The Nelson had The Golden Crook 5-7, and the 8-10 a vaudeville bill that "busted" the second day.

STOCKTON, CAL.—Novelty (Alex Kaiser, mgr.): Week 12-17: Klipper Four, Rudolph Askeland, De Witt and Ashmore, Armond Melotte, Gladstone Children, and Downing.——Bell (A. V. Cox, mgr.): Hal De Forest and co., Fronie Krouse, the Lemonts, Henry Fink Garsa, and Frank Darnell.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): Buster Keaton is making a big hit 12-17, and his father and the Rosow Midgets push him close for the honors. Gracie Emmett and co., Howard Truesdale and co., Nettie Vestar, and Caranos round out the bill.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): Week 12-17 good houses saw the Hazardous Loop by Lillian Chick, Adair and Dahn, Newell and Niblo, Thomas J. Keogh and co., Clayton, Jenkins and Jasper, Werden and Gladdish, and Carter and Waters co.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Jennette Ray and Thomas Boyd in The Spirit of the Mountains is one of the best singing acts ever seen at the house. The Clemontons, Harry Botter and co., Daisy Harcourt, Kates Brothers, and others filled the bill.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): Week 12-17: Howard's dogs and ponies, Frederick Hallen and Mollie Fuller, John D. Gilbert, Kelly and Kent, La Mothe Trio, Martin Brothers, and Grace Childers and her dog. A fine bill to big business.

HOBOKEN, N. J.—Empire Theatre (A. M. Bruggemann, prop.): Packed houses week 11-12 saw Charlotte Ravenscraft, the Chameroys, Halliday and Leonard, Genaro and Bailey, Finlay and Burke, J. C. Nugent and co., Adolph Elsk, and Treloar.

FORT WAYNE, IND.—Masonic Temple (Frank R. Stouder, mgr.): Week 12-17: John W. World and Mindell Kingston, T. Nelson Downs, Budd Brothers, Cora Beach Turner, Castle and Collins, and Nina Barbour. Good business.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Joseph Hart and Carrie De Mar, Onri Family, Milt Wood, Seymour and Hill, Lavelle Trio, Hoey and Lee, Tom Moore, and the Macnileys 12-17. Fairly good bill; well attended.

ST. JOSEPH, MO.—Crystal Theatre (Frederick Cosman, mgr.): Week 4-10: William G. Rogers, Melville and Azelle, Morris Jones, and Topsy Turvy Trio. 11-17: Queen and Rosa, William G. Rogers, Fenny and Moore, Lloyd Spencer, and McCall Trio.

WILMINGTON, DEL.—Garrick Theatre (William L. Dockstader, mgr.): Henri French, Madge Fox, Les Durand Trio, Fields and Wooley, Carr and Jordan, Miller, Browning and co., Irene and Zaza 12-17. Good houses.

LYNN, MASS.—AUDITORIUM (Harry Katzen, mgr.): Week 12-17: Signor Allenis and monkey, Alburtus and Millar, Edna Luby, Wood and Ray, Eddie Leonard and the Sharp Brothers, Three Delton Brothers, and Dilmore and Lee drew large houses.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Dida, Harry Botter and co., Haley and Harty, Palmer Sisters, Alice Dorothy, and James Proudlove; drew capacity houses 5-10 at advanced prices. Banner week of the season.

DETROIT, MICH.—Temple week 12-17: Valerie Bergere and co., the Fadettes Orchestra, Eight Cormallas, Will F. Denny, Trovollo, Raymond and Caverly, John Birch, and Rae and Benedetto pleased big houses.

BELOIT, WIS.—Bijou Theatre (Clarence Burdick, mgr.): Week 12-17: The Recordos, Marinette and Sylvester, Esher Sisters, Santo and Marlow, Billy McRobbie, Elenor West, Ester Dell, and Maurice Firnandez.

LAWRENCE, MASS.—Colonial (J. Fred Lees, res. mgr.): Week 12-17: Mr. and Mrs. Mark Murphy, Will Rogers, Coakley and McBride, Harry Edson and dog, Zae Holland, Brooks Brothers, and Valdare Troupe of Cyclists. Good bill; packed houses.

SPRINGFIELD.—Orpheum (Orpheum Theatre Co., mgrs.): Week 12-17: James and Cecilia Welch, Frank Hall, Lucy Wulftsen, May and Miles, Lawrence Albertia, Phil and Carrie Russell, and Al. D. Weston to good business.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): Week 12: Milton and Dollie Nobles, Kitabansai Japs, Klein, Ott Brothers and Nicholson, Stuart Barnes, Zinell and Bontelle, Texarkana and Walby, and Walter Daniels to capacity.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): Week 12-17: Watson, Hutchings and Edwards, Barnold's dogs and cats, Horsky, Bergere and co., Georgia Lewis, Perry Corwey, Arthur Deming, and the Doria Trio.

ALPENA, MICH.—Bijou (E. M. Prosser, mgr.): Week 12-17: Mack Children, West and Benton, Smith and Stith, Georgiana Peters, and others. Very good bill to S. R. O.

HOUSTON, TEX.—Majestic (Frank Sturgis, mgr.): Week 12-17: Mr. and Mrs. Gene Hughes, Captain Auger and co., Manley and Sterling, Tom Ripley, the De Monicos, Hardie Langdon, and others.

EAST ST. LOUIS, ILL.—Family Theatre (L. R. Lund, mgr.): Lillian Atwood and co., Ferry in Fairyland, the Lisenrings, the Musical Toys, Paul Bovine, Bending Bonds, and the Sisters Lindell 12-19.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Week 5: Mantell and Betts, Saunders Duo, Edward M. Higgins, Howard Morris, Della Watson, and Theo Ullmark pleased large business.

PAWTUCKET, R. I.—New Theatre (I. W. Capron, mgr.): Week of 12: Marie Jansen, Tom Bryant, Seeker Wilkes co., Billie and Edith Graham, Cramer and Casper, and Mathew Bennie. Fair business.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.: P. P. Craft, res. mgr.): Capacity houses 12-17 saw Tom Almond, Irene Lee, the Alarcons, and Miller's elephants.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): Jack and Lillian Wright, Helm Children, Kretore, Roger and Belle Dolan, and C. S. Humphrey. Good business.

TERRE HAUTE, IND.—The Lyric (Jack Hoeffler, mgr.): Week 5-10: Leslie's Porcine Circus, Clark and Temple, Ostara and Osapeya, McKinnon and Reed. Usual large houses.

YORK, PA.—Parlor Theatre (William R. Pyle, mgr.): Pamahasika's peta, Harry B. Le Roy, Marvelous St. Julian, Williams' Duo, and Rice and Walters week 12-17.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Faybio and Faro, Osborne and Wallace, Laura Martiere, Edna Burnett, Ruby Harty, and James Proudlove drew large and well pleased houses 12-17.

FORT DODGE, IA.—Lyric Theatre (L. A. Harvey, mgr.): Week 12: Downey and Willard, Casad and Devenne, Morris Jones, and L. A. Harvey. The house is proving very popular.

SAN ANTONIO, TEX.—Majestic (E. H. Fitzhugh, mgr.): Riccardo's lions, Tossing Austins, Harry and Kate Jackson, Tezzo and Daniel, Mlle. Pattee, and Fresini 11-17.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): 12-17: Goto, Maxine Sloan, Tom Hefron, Lyster and Cook, and Gardner Children pleased good houses.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week 5-12: The Great Martynne, Barrington, August Rosenbusch, Castallat and Hall, Murray K. Hill, and Orvil Reece. Good bill and business.

WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): Aerial Shaws, Eckert and Berg, Three Navassos, Jackson Family, the Village Choir, and Bailey and Austin 12-17 to crowded houses.

TERRE HAUTE, IND.—The Lyric (Jack Hoeffler, mgr.): Week 12-17: Sugemoto Japs, Innes and Ryan, Rose and Severns, and Estella Louise Mann. Large patronage.

EVANSVILLE, IND.—The Bijou (C. W. Sellinger, mgr.): Week 11-17: The Pekin Zouaves, Bonnie Gaylor, Art Adair, McKinnon and Reed, Claude Rauf, the Mannings, and Lonhoardt.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week 5: Rizal and Fatima, Reed Miller, Frank and Louie Beresley, Warren and Brockway, Jimmie C. Gardner, and White Zerda.

BURLINGTON, IA.—Garrick (Vic. Hugo, mgr.): Week 12: Armstrong and Verne, Alice Lewis, Mitchell and Love, J. C. Fox, and Vesta Montrose. Business excellent.

RICHMOND, IND.—New Phillips Theatre (O. G. Murray, mgr.): Week 12: Major O'Laughlin, Thompson Sisters, Two Fantas, Cal Lankirt, and Alpine Sisters. Good business.

BUTTE, MONT.—Family Theatre (Francis Nelsonia, mgr.): Week 11: Tatum, the Zeraldas, Dick and Elfie Guise, Jessica Broderick, and Cora Morris, to S. R. O.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week 12-17: Lena Davenport, McCune and Grant, Thomas R. Beatty and Maud Beall Price, and the Juggling Parrots.

ELKHART, IND.—Crystal Theatre (G. H. Ammons, mgr.): Week 12-17: Fagen and Merriam, Harry Nole, Guy's Minstrels, and Blanche Freeman.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): Week of 12: The Julians, Alfred Anderson, Mills and Sanford, L. O. Whittier, and Love and Rollsa.

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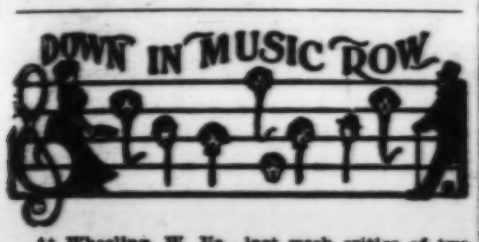
At Wheeling, W. Va., last week critics of two papers especially mentioned Jessie Mae Hall's rendition of the new juvenile song, "I Won't Play Unless You Coax Me," one of these papers referring to the song as the best kid soubrette song since "I Don't Want to Play in Your Yard."

The new rustic ballad, "Since Nellie Went Away," is still growing in popular favor. Many of the best ballad singers are using this song with more than ordinary success. It is published by the New York Music Publishing Company, 24 East Twenty-first Street.

Two songs published by Feist are away in the lead as far as popularity and sales are concerned. "Can't You See I'm Lonely?" is now an assured success, while the new song, "My Billy Boy," looks like a positive winner.

Many singers have written to Verne Armstrong, of the Continental Music Company, praising the dainty song, "I Could Learn to Love You If You'd Let Me Try." This song has made a host of friends since its recent publication.

"Once Upon a Time," Bryan and Edwards' new ballad, is being featured by McMahon's Watermelon Girls. Fred Hamill will open with a new act in Reading next week and will sing "Don't Say Adieu," a high-class ballad, published by the Vincent Bryan Music Company.

Dorothy Golden writes that she has added "Keep on the Sunny Side" to her act, and it is the best song she has.

Alta Yolo, the California contralto, who has hitherto distinguished herself in concert with the Duss Orchestra and with Sousa's Band singing operatic arias, "broke in" a new act in Philadelphia last week and found by experiment that "Would You Care?" got more applause in vaudeville than any of her other serious songs, and last week she sang it with marked success as "entr' act" soloist at Proctor's 125th Street Theatre.

Master Paul Schumayer, with At the World's Mercy, is featuring "Starlight" and "Keep on the Sunny Side."

At the Harlem Opera House last week Clara Belle Jerome, who is playing in Sergeant Brue, introduced a new Irish song which has captured the upper part of Manhattan Island. The title is "Nora, My Irish Rose," and the song is what might be called a real Irish lilt. Frank Daniels had it incorporated immediately as part of the finale of the piece. The song boy in the lobby has simply been overwhelmed with orders for "Nora," just as was the case with "Dearie" on the opening night of Sergeant Brue. Stern and Company, who fortunately secured the publication of this song, have rushed out an attractive edition and it is already on sale. The authors are O'Dea and Caldwell, two song writers who are very prominent in the limelight just at present.

The Alpha Music Company, of Providence, R. I., has made arrangements to be represented in Canada by W. H. Scroggie, Limited, Montreal.

Theodore Morse, Jack Drislane and George Offerman, of the Haviland staff, are touring the country at present demonstrating their new songs, among which are "Keep on the Sunny Side," "Just a Little Rocking Chair and You," "Starlight," "When Mose with His Nose Leads the Band," "Paddle Your Own Canoe" and "Daddy's Little Girl."

Possibly the best new ballad to come to light so far this season is entitled "When the Mocking Birds Are Singing in the Wild Wood," by Arthur J. Lamb and Henriette B. Blanke, both writers of prominence. Mr. Lamb having written "Asleep in the Deep," "A Picnic for Two" and "The Mansion of Aching Hearts," while Miss Blanke has gained favor as the composer of the "Lazarre Waltzes," "My Lady of the North Waltzes," "Hearts Courageous," "Heart's Heaven," "Peggy O'Neal" and numerous others. Miss Blanke, by the way, will be the first woman writer to enjoy the distinction of having written a ballad hit on the popular order. Many singers claim that this is the best song they have used in years. Allen May, the well-known song illustrator of the Standard Theatre, Philadelphia, is using this song with extraordinary success, while Stanley and West, Howard and Howard, Empire City Quartette, Holcombe, Curtis and Webb, Brockman, Mack and Lawrence, Jessie Mae Hall, Kelly and Violette, Alice Jennings, Katherine Keltner, Jen Latona, and a score of others are meeting with equal success with this composition. The slides are considered the best that have been offered for a popular song.

To show the value of a stage presentation of a new song, if it is a good one, the C. C. Pillsbury Company, of Minneapolis, point to a sale of a thousand copies of their new novelty song, "Floating Along," to the Nichols Brothers' Music Company, of Denver, after it had been used there by two capable singers. This is a sure "pointer," showing the value of a good stage presentation, when the song is exceptionally striking. This song was first used by the Apollo Trio as the leading song of their act, and now the C. C. Pillsbury Company claim that it is being used by over a score of headliners.

Charlotte Guyer-George, operatic contralto, will be the first to introduce "The Belle of the Ball" in Boston. She will sing it week of Feb. 19 at Keith's Theatre.

The Clio Orchestra announce their annual concert and reception, which will be held Tuesday, Feb. 20, at the Lexington Assembly Rooms (Terrace Garden), Fifty-eighth Street, near Third Avenue. George J. Wetzel is the director.

Vincent Bryan, he of the many comic song hits, has come to the fore with a new one, entitled "The Poor Old Man." Eddie Foy is rehearsing this song and will use it as a big number in The Earl and the Girl. Nat Wills is singing it and writes the Vincent Bryan Music Company that everybody is whistling it.

"Keep on the Sunny Side," the new waltz song, by Drislane and Morse, has jumped into popular favor in less than a week, over two hundred performers using it. Prominent among them are Charles Guyer and Miss Stone, who were the first to introduce it.

"My Lovin' Henry" is now one of the standard features of Tascott's act. He says that of all coon songs he has ever had "My Lovin' Henry" is the greatest applause winner.

Harry McDonald and Miss De Castro, at Phillips' Lyceum, Brooklyn, introduced "Paddle Your Own Canoe," and Alice Warren is featuring "Keep on the Sunny Side" and "Just a Little Rocking Chair and You."

Renner and Gaudier scored at Keith's with George Evans' waltz song, "Out in an Automobile." This song is being sung with great success by Knute Lea, Cogan and Bancroft, Josie Allen, Ted Steele, Jennie De Haan, Fred Hamill and others. Published by the Vincent Bryan Music Company.

"Just One Word of Consolation" is now ready in two keys—high key, key of C, for tenors and sopranos; low key, key of A-flat, for baritones and contraltos. Orchestrations can be had in any key. It is published by Harris.

Harry Le Van, with The Child Slaves of New York company, continues to meet with success singing "The Leader of the German Band" and "Just a Little Rocking Chair and You."

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

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CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, Feb. 24, 1906. No. 48

Owing to the enormous demand from all parts of the country for Mr. Harris' new song, we are now ready to send out professional copies to any and all singers desiring same. This is the song we spoke of some time ago and it will no doubt prove a worthy successor to the famous "After the Ball," on which order it is written and tells a beautiful story in two verses and a chorus. It can be sung with or without slides. The slides are now ready and they have been posed at a cost of over One Thousand Dollars. They are without a doubt the most beautiful slides ever shown on any canvas in this country. The cost of the slides to the Profession, regular price, is Twelve Dollars ($12.00), but for a short while Professionals can have them at Five Dollars ($5.00) per set. Money refunded if not satisfactory. Don't wait, but get this song at once. Good songs help increase salaries, especially with good slides. We wish to call the particular attention of those in the Profession to the fact that the song they have heard so much about in New York, and which was introduced and sung by Dan McAvoy in COMING THRO' THE RYE, entitled "Mother, Pin a Rose on Me," is now ready for the Profession, all restrictions having been removed. The saying, "Mother, Pin a Rose on Me," has been Taken up all over town. Mr. Dave Lewis is making a big feature of this song in his Big Musical Comedy Company, which appears at the Alhambra Theatre the coming week, with the Proctor houses to follow. George Wilson, the well-known minstrel, will also introduce the song this week at Chase's Theatre, Washington. Henry and Gallott, Kings of Song Illustrators, who are now reunited, are making a special feature of "Sister."

VAUDEVILLE JOTTINGS.

E. Warren Hatch, of the Hatch Brothers, was married Feb. 7 to Maybelle E. White, a non-professional. The bride was formerly a resident of Boston, the present home of the groom. The couple will travel with the Hoyt co. in the South until the end of the season, when they will return East.

Laura Lyman Cullen, youngest sister of the Gillette Sisters, who is in Rome, Italy, pursuing her studies, recently secured an audience with Pope Pius X. through Count San Giorgio X.

Arthur Lane, who has been ill in Texas with typhoid fever for several weeks past, resumed his professional work in Denver, Feb. 19. He is booked for a twenty weeks' tour on the Pacific Coast.

Bonnie Gaylord, "The Girl from Posey County," has just closed a successful tour of the Castle & Anderson circuits and will open on the Orpheum circuit Feb. 28, at Salt Lake City, with the entire circuit to follow.

Edward Lang, formerly of the Gotham Quartette, and his wife, after a successful tour of Australia, Victoria, Queensland, New Zealand, China, Japan, the Philippine Islands and South Africa, are returning to America en route to London. They are booked to appear at the principal music halls in England and on the Continent.

Julian Eltinge created something of a sensation last week at Chase's Washington. He also appeared at a farewell bachelor dinner given by a prominent man who was married during the week.

There will be no more vaudeville in Canandaigua, N. Y., as the managers of the Opera House, Wallace and Gilmore, found the experiment of introducing vaudeville unprofitable.

Dompteur Gallard, the animal trainer, who was selected by Frank C. Bostock to replace Captain Bonavita, made his first appearance with the big group of lions in Paris a few days ago before an audience that numbered nearly five thousand.

MATTERS OF FACT.

A well-known writer of comedies who has been supplying some of the prominent vaudeville artists with sketches has a number of new "acts" on hand. Among those offered for sale is The Dangers of Ideals, recently produced at Lowell, Mass., by the Severin De Deyn co. "Sketches," care this office, is his address.

Donna Sol, who is playing the part of Dora in Rowland & Clifford's Dora Thorne co. (Southern), is making a decided hit in the part and making many friends among the theatregoers of the Sunny South.

Bob and Eva McGinley have been out since Oct. 23 last, playing many return dates to capacity. H. A. Ward found them at Rolla, N. D., and J. E. Shafer closed with the Bernett co. and found them as band leader and cornet soloist. Claude Woods is still with them. "We are all happy," they write, "and get THE MIRROR regularly."

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IF SO, READ THIS CHORUS—

I wont play unless you coax me—
I don't like you any more;
I won't bring you any candy
When I come back from the store.
I won't help you wash the dishes,
You can bake the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

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CORRESPONDENCE

(Continued from page 8.)

cuse; pleased. Erwood Stock co. 12-17 canceled. Romeo and Juliet 14 canceled. Under Southern Skies 20. Human Hearts 22. Hall Caine's Eternal City 23. Lafayette March 2.

CARROLLTON.—GRAND ("2" Kemerers, lessees and mgrs.): Sign of the Four 2 delighted large audience. American Jubilee Singers 8 satisfied packed house. The Little Homestead 9 pleased good house. Rankin Anderson co. 17.——MINERVA OPERA HOUSE (G. R. Love, mgr.): William McCauley 8; good, to pleased house.——ITEM: The management of the Grand has secured the Albright Family Orchestra.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): The Street Singer 8 to fair business. The Jeavons Stock co. opened a three nights' engagement 12, presenting A Foxy Tramp, King's Evidence, and Damon and Pythias. Under Southern Skies 19. Hoosier Girl 23. Dora Thorne March 2. The Great Lafayette 5.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Little Homestead 6 to small but appreciative audience. Romeo and Juliet 9 to small house; very good people. As Told in the Hills 12 to good business; good attraction. The Irish Pawnbrokers 16. Ghosts 24. The Millionaire Tramp March 6. The Russian Slave 7. Human Hearts 15.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): A Son of Rest 6 to fair business; pleased. It's Up to You, John Henry, 8, to large business; pleased. Little Johnny Jones 10 to a large and enthusiastic audience. The Beauty Doctor 13 drew well; pleased. Vaudeville 15. Peck's Bad Boy 17. Elks' Minstrels 19. Mrs. Fiske in Leah Kleschna 21.

BRYAN.—GRAND (Hugh MacPhail, mgr.): Texas Sweethearts Jan. 26; poor, to good house. Mendelssohn Club Concert 6; good, to packed house. Stellar Entertainers 10 failed to please good house. Peck's Bad Boy 13; poor, to good house. Clay Baker 24. Jack Manley Stock co. March 1-3. Bowery Newsgirl 6. Trixie Monroe in Peck's Bad Boy 17.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): The Marriage of Kitty 8; fair house; pleased. Along the Kennebec 10, matinee and evening; good business. The Little Homestead 14, stage hands' benefit. Girls Will Be Girls 16. As Told in the Hills 17.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Under Southern Skies 8; large house; good attraction. Jessie Mae Hall in The Street Singer 10, with matinee; two large houses; pleased. What Happened to Jones 14. As Told in the Hills 15. Al. Leach and the Three Rosebuds 17.

BOWLING GREEN.—CHIDESTER (E. J. Ernst, mgr.): His Highness the Bey 10; excellent performance; full house. Human Hearts 12 pleased fair house. Old Heidelburg 15. Coon Hollow 16. Peck's Bad Boy 22. Our New Home 23. What Happened to Jones 28.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Percy Haswell in The Darling of the Gods 6; S. R. O.; pleased. Under Southern Skies 12; good attraction. Mrs. Temple's Telegram 13; excellent co.; good business. The Holy City 15. Frank Deshon in The Office Boy 16.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Under Southern Skies 12 pleased good sized audience. Irish Pawnbrokers 13; fair house; poor co. On the Bridge at Midnight 15. Human Hearts 19. Saul (local) 20. Neighborly Neighbors 22. When Knighthood Was in Flower 26. Sweet Clover March 3.

SANDUSKY.—GRAND (Singler and Smith, mgrs.): Mrs. Temple's Telegram pleased a large audience 5. Irish Pawnbrokers did well 8. Alvin Joslin 10. Ohio Vaudeville Circuit 12. Human Hearts 15. Little Homestead 17. Mrs. Fiske 19. What Happened to Jones 22.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): Black Crook 9 to good house; pleased. McFadden's Flats 13; fair business; well pleased. Irish Pawnbrokers 14; good attendance and satisfaction. Oliver Cromwell (local) 15, 16. As Told in the Hills 22.

CANAL DOVER.—HARDESTY'S (W. H. Cox, mgr.): Sherlock Holmes 7; good, to fair house. Two Johns 8; big business. Little Homestead 7; good house. Jessie Mae Hall in The Street Singer 9; S. R. O.; delighted. Irish Pawnbrokers 15. Four Dancing Harrises 17.

HAMILTON.—JEFFERSON (Thomas A. Smith, mgr.): Little Johnny Jones 8; good house; pleased. Moving pictures 10. A Romance of Coon Hollow 11; good houses. Girls Will Be Girls 13; small house; good performance. Vaudeville 17. Our New Minister 18. A Son of Rest 19. On the Bridge at Midnight 25.

COSHOCTON.—SIXTH STREET THEATRE (J. P. Callahan, mgr.): The Guy Stock co. 12-17. Plays: A Southern Romance, My Jim, Way Out West, Heart of the West, Dan, Slaves of Russia, Power of the Church, and Love and Hate; good co. and business. Under Southern Skies 20.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Coon Hollow 8 pleased fair business. The Holy City 17 (return). Sweet Clover 21. Our New Minister (return) 22. Dora Thorne 24.——ITEM: The skating rink craze has struck this city; the rink is packed to capacity each evening.

FINDLAY.—MARVIN (T. H. Cunningham, mgr.): Cornell Stock co. week of 5 pleased fair business. Vaudeville 12 to poor house. Mrs. Temple's Telegram 14. Vaughan Glaser in Old Heidelberg 17. On the Bridge at Midnight 20. Girls Will Be Girls 23.

VAN WERT.—AUDITORIUM (F. X. Sallier, lessee and mgr.): U. T. C. 10; fair co. and business. His Highness the Bey 15; excellent, to capacity. Porter J. White's Faust 20. Jack Manley's Stock co. 26.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): William V. Mong in The Clay Baker 8 (return); fine performance to packed house. Mary Emerson in Will o' the Wisp 12 canceled on account of sickness of the star.

BUCYRUS.—OPERA HOUSE (V. R. Cheney, mgr.): Under Southern Skies 6; excellent, to good business. The Little Homestead 13; good house; pleased. Mary Emerson in The Will o' the Wisp 16 canceled. Mrs. Temple's Telegram 19 canceled.

MINERAL CITY.—DAVIS OPERA HOUSE (George Wiest, mgr.): The Village Fool Jan. 29; poor co. to fair business. An Aristocratic Tramp; good co. and business. W. O. W. Band concert 18. Ghosts 26.

NEW LEXINGTON.—SMITH'S (T. J. Smith, mgr.): Under Southern Skies 7 to good business and pleased; splendid co. Along the Kennebec failed to please fair audience 9. Texas Sweethearts 23. Dora Thorne 26.

M'CONNELSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): The Siegel-Myer-Reed co. (Lecture Course) 15. Ghosts 19. Home talent 21.——ITEM: Fathers Kress and Noll are giving a series of lectures in the Opera House.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): U. T. C. 6; poor co. William V. Mong in The Clay Baker 9; best this season to good business. His Highness the Bey 13.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Father L. J. Vaughan 8 pleased full house. As Told in the Hills 13. Under Southern Skies 21. The Clay Baker 28.

ST. MARYS.—THE GRAND (H. G. McLain, mgr.): Hot Old Time 1; poor, to good house. Human Hearts 6; splendid co.; big business. His Highness the Bey 17. Faust 24.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgrs.): Texas Sweethearts 10; good audience and performance. The Clay Baker 15. Dora Thorne 19.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Cornell Stock co. 13-17; first night. Prince of Patches; pleased good house. Lima Merchants' Band 18. The Clay Baker 19 (return).

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walburg, mgr.): His Highness the Bey Jan. 21. Dora Thorne 22. Barney Gilmore in A Rocky Road to Dublin 24. Land of Nod 27.

SALEM.—GRAND (Nat Smith, mgr.): Black Crook, Jr., 10; poor production; fair business. The Keiffer Stock co. 12-14 and 16, 17 opened to S. R. O. Under Southern Skies 15.

NILES.—VERBECK (M. R. Williams, mgr.): The Village Fool 7; poor, to a poor house. Temptation of Regine 12 canceled. Human Hearts 17. As Told in the Hills 20. Too Proud to Beg 24.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): Maud Muller 9; fair, to moderate business. James H. Wallack Amusement co. 15. The Great Lafayette March 3.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Charles Grapewin presented It's Up to You, John Henry, 10 to full house; well pleased audience. Dora Thorne 14.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Bennett-Moulton co. opened 12 for a week in A Daughter of the People to good business. What Happened to Jones 20.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): The Irish Pawnbrokers 9; good house and specialties. Orpheum Stock co. week 19.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. E. Heskett, mgr.): As Told in the Hills 16. Human Hearts 21. Texas Sweethearts 26.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Our New Minister 8 delighted a large audience. The Holy City 16.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): As Told in the Hills 5; fair house and co. Under Southern Skies 13; good house and co.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Allen Vallair in Texas Sweethearts 22.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Dora Thorne 8; fair house and performance. Little Homestead 16. Bennett-Moulton 19-24.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Bennett-Moulton Stock co. 12-17.

OREGON.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): Russian Opera co. in Fra Diavolo 7; good house; fine co. Damon's New Orleans Colored Students 8; fair house. Human Hearts 11. Charles B. Hanford in Merchant of Venice 13.

SALEM.—GRAND (John F. Cordray, mgr.): Pirates of Penzance 9 (local) pleased good sized audience. U. of O. Glee Club 12. Yon Yonson 16. Way Down East 21. Y. M. C. A. 22.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The Beauty and the Beast Jan. 30, 31, and matinee; good patronage. Paul Gilmore in Captain Debonnaire 1; fair sized and appreciative audience. The Fortune Teller 3, 4, and matinee; had good attendance at matinee; fair at night performances. Apollo Glee Club (local) 8 had fair patronage. A Royal Slave 9. Jane Corcoran in Pretty Peggy 10, 11, gave three performances; pleased good business. National Grand Opera co. 13. The Wizard of Oz 16. Shadows on the Hearth 17. At the Old Cross Roads 18. David Harum 20. A Texas Steer 22.——ITEM: Manager Overholser bought the Texas Steer for 22 on account of India Temple Mystic Shrine meeting, causing them to cancel one date in Dallas.

ENID.—OPERA HOUSE (R. E. P. Mesall, mgr.): Royal Slave 6; good co., performance and house. National Grand Opera co. 10-to large house; splendid. Honolulu Minstrels 13. David Harum 15.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): From Rags to Riches 9 gave satisfaction to fair business. The Tie That Binds 9; medium business. The Danites 10; good performance to small returns. Eben Holden 12 with good co.; pleased fair sized audience. Ethel Brande in A Madcap Princess 13; good business; performance fair. The Philadelphia Orchestra 14 delighted a full house. The Sho-Gun 17. Deserted at the Altar 19. The Show Girl 20. The Crime of Deboso 22. The Rose of the Alhambra 23. Little Lord Fauntleroy 24. Kathryn Purnell co. 26-March 3.——ITEMS: The Danites co. closed their season here 10.—James H. Dunworth, a former advance agent of the co., attached the box-office receipts of the A Madcap Princess Opera co. here 13 on a claim for $148 alleged to be due him as salary; the co. gave a bond with Manager C. A. Yecker as surety, and the local courts will decide the matter.—John B. Rilley, violinist, of this place, left 15 for a two weeks' engagement at Austin and Stone's Museum, Boston.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Railroad Jack 10; big house. Deserted at the Altar 12; large business. The Smart Set 13; good receipts. Porter J. White in The Fool's Revenge 14; big attendance. Chester De Vonde Stock co. 19-24.——MISHLER (I. C. Mishler, mgr.): This new playhouse was opened to the public 15, when Eleanor Robson presented Merely Mary Ann to a S. R. O. house, composed of the elite of this and surrounding towns; Manager Mishler received many messages of congratulation. The Sho-Gun 16; crowded house. The Great Lafayette 17. My Wife's Family 19. Two Little Waifs 20. Two Johns 21. Kelcey-Shannon 24. Simple Simon Simple 27.——ITEMS: Mrs. Shipman McGill, leading woman of the Poli Stock co., of New Haven, is visiting son and parents in this city.—F. Paul Keith and J. K. Burke were in the city last week looking over vaudeville interests.—Altoona Elks will build a house here soon.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Henrietta Crosman in As You Like It 7; good, to fair business. William Collier in On the Quiet 8; large audience; delighted. Frank Daniels in Sergeant Brue 9 to overflow house; disappointed audience. A Desperate Chance 10; two performances to good business. The Tie That Binds 12; good audiences; pleased. James Keane in The Crime of Deboso 13; fair business; satisfactory performance. The Mayor of Tokio 14; matinee large; night S. R. O.; good co.; delighted audiences. Kelcey and Shannon in The Lightning Conductor 19. F. O. E. Minstrels 20. Sophie Brandt in A Madcap Princess 21. The Runaways 22. Side Tracked 23. Deserted at the Altar 24.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Sunny South 8 pleased small house. The Marriage of Kitty 9; very good co.; pleased fair business. Message from Mars 10; very good co.; pleased; fine business. Rosabelle Leslie co. 12-17 opened with Not Guilty to S. R. O.; very good co. Plays for the week are A Mill Girl's Honor, If Women Love, The Great White Diamond, The Whitecaps, The Scout's Revenge, A Wife's Victory, The City of New York, York State Folks 20, Patricolo (pianist) 22, Along the Kennebec 23, The American Navy 24, The Sign of the Four 27, Black Crook 28, Darling of the Gods March 2. Cornell Stock co. week of 5.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Sign of the Cross 14; good co. and performance; good business. Mayor of Tokio 16. Lillian Blauvelt in The Rose of the Alhambra 19. Isle of Bong Bong 21. James K. Hackett and Mary Mannering in The Walls of Jericho 22. Madcap Princess 24.——GRAND (Harry Brown, mgr.): The Choir Singer 8-10; fair co.; big business. Kolb and Dill in I. O. U. 12-14; good co.; very pleasing performance; big business. Curse of Drink 15-17. House of Mystery 19-21. A Desperate Chance 22-24.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Railroad Jack 8; fair, to good business. Casino Girls Burlesquers in The Smiling Island 9 pleased good business. When London Sleeps 10; fair, to good business. Robert Mantell in Lear 12 pleased S. R. O. Deserted at the Altar 13 pleased good house. The Smart Set 14. Porter J. White in The Fool's Revenge 15. Lafayette 16. My Wife's Family 17. The Two Johns 19. Two Little Waifs 21. The Lightning Conductor, with Kelcey and Shannon, 24. John Ransome in The Isle of Bong Bong 27. Simple Simon Simple 28. Eternal City March 2. The Tenderfoot 3.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): Aubrey Stock co. closed a week of good business 10. Emma Bunting Stock co. 12-17 to the banner business of the season at popular prices: Miss Bunting under the management of Earl Burgess is now playing to the best rewards of her career. A Desperate Chance 19, three nights and matinees. The Two Johns 22-24.——LYCEUM (Joseph Frank, local mgr.): Kellar and Paul Valadon 8 to S. R. O. Shepard's moving pictures 10 to fine business. Sophie Brandt in A Madcap Princess 20.

ROCHESTER.—GRAND (George Challis, lessee and mgr.): The Boy from the West 10; large audience; pleased. Carroll Comedy co. 12-19 in Rip Van Winkle, Brother Against Brother, Jack's Wife, and The Gambler's Wife; good business; fair co.——ITEM: The Boy from the West co. stranded here 10. The following people were left: Charles Green, John P. Wade, Charles L. McDonald, Lewis Brown, Robert Lothian, F. C. Coyne, Kathleen Taylor, Jean C. Williams, Florence L. Johnson, Agnes Thomas, and Zebra Sinclair.

PITTSTON.—LYRIC (M. F. Coons, mgr.): Chicago Stock co. 5-10 closed with The Mystery of Malvern, Quo Vadis, The Parish Priest, Fanchon, and The Scout's Revenge; pleased good houses. High Flyers Burlesquers (return) 12; good business. In a Woman's Power, with True S. James, 15. Heart of Chicago 17. Side Tracked 19.——BROAD STREET (M. F. Coons, mgr.): Edward Harrigan in Old Lavender 9; fair performance. Richard Carle in Mayor of Tokio 15. The Isle of Bong Bong 20. David Proctor in A Messenger from Mars (return) 29.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): The Two Johns 9 pleased fair business. Hoosier Girl 10; co. good and drew large audience. Aristocratic Tramp 12; ordinary co. to fair business. Sign of the Four 13; mediocre co.; drew fair business. The Street Singer 15. Under Southern Skies 16. Smart Set 17. Cook-Church co. 19-24. Eternal City 26. Great Lafayette 27. Kelcey and Shannon 28. Irish Pawnbrokers March 1. Neighborly Neighbors 2. Josh Simpkins 3. Van Dyke and Eaton co. 5-10.

UNIONTOWN.—WEST END (Harry Beeson, owner and mgr.): Buster Brown 10 to big business; co. good. Richard Milton in What Happened to Jones 12 to good business; co. very good. Robert Mantell in Othello 14 pleased packed house. The Smart Set 16. The Sign of the Four 19. George Sidney in Busy Izzy's Vacation 23. A Fool's Revenge 24. The Eternal City 27. Holty Tolty March 1. Under Southern Skies 5. Mrs. Temple's Telegram 6. Happy Hooligan 10.

LATROBE.—SHOWALTER'S (W. A. Showalter, mgr.): Deserted at the Altar Jan. 27, matinee and night; large and well pleased audiences. Neighborly Neighbors 2; good business and performance. On the Bridge at Midnight 6 pleased a large audience. My Wife's Family 10, matinee and night; good performances and business. A Millionaire Tramp 17. Royal Italian Band 17. The Fool's Revenge 21. Two Little Waifs 22. Richelieu (local) 28. Boxing tournament (local) 28.

CONNELLSVILLE.—COLONIAL (Colonial Theatre Co., lessees and mgrs.): Casino Girls 10; good performance and business. Robert Mantell in King Lear 13; fine performance; good business. Smart Set 15. Bohemian Girl 16, 17 (local). Y. M. C. A. 20. The Tie That Binds 22. George Sidney in Busy Izzy's Vacation 24. Porter J. White in A Fool's Revenge 26. Kelcey and Shannon 27. Holty Tolty 29. The Tenderfoot March 1. Under Southern Skies 5.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Frank Daniels 5 in Sergeant Brue to S. R. O.; good comedy; excellent cast. International Stock co. 6-8 in Me and Mother and Between Love and Duty; pleased good attendance. Willie Collier in On the Quiet 9 delighted large audience. Sophie Brandt in The Madcap Princess 12 drew well; star good; principals fair. Kirke-Brown co. 19. Kelcey-Shannon 21. Georgia Minstrels 26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Mamie Fleming 5-10; last half of week in Carmen, Only a Country Girl, Why He Divorced Her, A Working Girl's Wrongs, Tom Sawyer, and A Night in Chinatown; pleased large business; good specialties. Two Little Waifs 12 pleased small audiences. Kellar 13; S. R. O.; a record breaker, to enthusiastic audience. The Choir Singer 15. Eben Holden 17. Charles K. Champlin Stock co. 19-24.

YORK.—OPERA HOUSE (B. C. Penta, mgr.): From Rags to Riches 9 pleased fair house. The Tie That Binds 10; good co. and business. The Smart Set 12 pleased good business. Eben Holden 13; fair co. to poor business. The Madcap Princess 14 pleased fair business. Schubert Choir 15 (local). Deserted at the Altar 17. The Show Girl 19. Kathryn Purnell 20-24. Crime of Deboso 26. Florence Hamilton in The Senator's Wife March 3.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): Charles K. Champlin Stock co. closed a successful week 11, presenting Sherlock Holmes, In the Heart of the Storm, and The Belle of Richmond to good business; co. above the average. Himmelein's Ideals 13-18, presenting The Sultan's Daughter, Northern Lights, and Out of the Fold to usual good business; co. good and orchestra a special feature.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Dorothy Lewis co. 5-10 in A Woman's Victory, Hearts of the Blue Ridge, Boys of the Slums, Du Barry, The Bandit King's Wife; fair satisfaction and houses. Message from Mars 9; meritorious performance; deserved packed house. Millionaire Tramp 14; average co. and small house. The Village Fool 16. Marriage of Kitty 17. Robert B. Mantell 20. York State Folks 21. Midnight Flyer 24.

TARENTUM.—TARECO OPERA HOUSE (T. N. Gummert, mgr.): Buster Brown 6 delighted S. R. O. Fitzsimmons-O'Brien pictures 8 pleased small audience. The Midnight Flyer 10; packed house; poor co. Black Crook 15 canceled. U. T. C. (local) 17. The Great Lafayette 19. The Boy from the West 22. Real Widow Brown 27. Rosabelle Leslie Stock co. March 5-10.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Chester De Vonde Stock co. 5-10 closed with Scarlet Z, The Great Medical Mystery, Babes in the Woods, and Outcasts of Society; co. and business fair. Neighborly Neighbors 13; amusing performance; topheavy house. On the Bridge at Midnight 14; good co.; fair house. Rosabel Leslie Stock co. 20-24.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): Chauncey-Keiffer co. 6-10 pleased fair business. Plays: Hand of Man, Du Barry, Ward of France, Why Wives Desert Husbands, Saved from the Gallows, Hoosier Girl 13; good business and satisfaction. The Boy from the West 15 canceled. Sign of the Four 16. The Tie That Binds 21. Great Lafayette 23.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Buster Brown 7 to capacity. My Wife's Family 9; business and co. good. Moving pictures 10; business and pictures fair. A Foxy Tramp 13 did not play; trouble with Leo Dale Ingraham; co. left for Reynoldsville next morning with a new leading woman. Millionaire Tramp 23. Carroll Stock co. 26 and week. Big Hearted Jim March 10.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): What Happened to Jones 9 drew fair house and pleased. Two Johns 12 drew well and pleased; good specialties. Hoosier Girl 14. Sign of the Four 17. Boy from the West 20. Local 22. Great Lafayette 24. A Bunch of Keys March 17. Human Hearts 21.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, bus.-mgr.): Chester De Vonde Stock co. 12-17 opened in Under the Lion's Claws. Other plays: The Scarlet Z, The Mysterious Jack Carson, Doomed, and Babes in the Woods. The Rivals 19. Smart Set 21. The Village Fool 22.

KANE.—TEMPLE (H. W. Sweely, mgr.): Hamlet 8 did not appear. Porter J. White's A Fool's Revenge 9 to good business. The Real Widow Brown 10 pleased. The Marriage of Kitty 15. A Foxy Tramp 16. A Russian Slave 17. J. W. Vogel's Minstrels 19. York State Folks 22. Margaret Anglin in Zira 24.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): The Two Johns 14 pleased capacity. Hoosier Girl 16. Herald Square moving picture co. 17. Irish Pawnbrokers 19. Sign of the Four 22. Porter J. White in A Fool's Revenge 23. Black Patti March 1. Holty Tolty 2.

BEAVER FALLS.—LYCEUM (Sam Hannaner, mgr.): Cook-Church co. 4-10 closed a successful week, giving good satisfaction. Neighborly Neighbors 12; co. and business good. The Boy from the West failed to appear. York State Folks 15. Village Fool 17. Great Lafayette.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): What Happened to Jones 10 pleased large house. The Marriage of Kitty 12; good show and business. York State Folks 14. Millionaire Tramp 15. The Two Johns 17. Robert Mantell 19. Simple Simon Simple 23. Under Southern Skies 24.

READING.—GRAND (Nathan Apsell, mgr.): Heart of Chicago 8-10 pleased large houses. In a Woman's Power 12-14 attracted large houses.——ACADEMY (John D. Mishler, mgr.): Henry Horton in Eben Holden 8. Kellar 9. James Keane in The Crime of Deboso 12. The Choir Singer 13.

MAHANOY CITY.—KAIER GRAND (J. J. Quirk, mgr.): Kirk Brown co. 8-10 pleased very good business with By Right of Sword, The Christian, Under the Red Robe, and Shannon of the Sixth; well staged and costumed. A Royal Slave 13; satisfaction to good audience. Edwin Young Stock co. 15-17.

SOMERSET.—OPERA HOUSE (W. H. Kantner, mgr.): Dora Thorne 7; very good co.; business fair. The Foxy Tramp 10; fair co. and business. Herald Square moving pictures 12; good show and business. Guy Brothers' Minstrels 14. Ported J. White in A Fool's Revenge 17. An Aristocratic Tramp 21.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): When London Sleeps 8; fine, to fair house. The Great Lafayette 15. Two Little Waifs 16. The Tie That Binds 19. Lecture Course 21. The Real Widow Brown 22. Vogel's Minstrels, matinee and night, 24. Simple Simon Simple 26. Woman Against Woman 28.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): The Choir Singer 12 to a fair house. The Isle of Bong Bong 23. Vogel's Minstrels 28. Porter J. White March 6. Viola Allen in The Toast of the Town 10. Hadley's moving pictures 19. Simple Simon Simple 21.

WAYNESBURG.—OPERA HOUSE: Kathryn Purnell co. 5-10 in Sapho, A Great Temptation, East Lynne, and Midnight Express; large house; Miss Purnell made a decided hit; co. very good. Campbell Stratton 12; light business; fair performance.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Juvenile Minstrels 9; large business. Robert M. LaFollette 10; large house. Big Hearted Jim 14. Staunts (local) 23, 24. Railroad Jack March 1.

PUNXSUTAWNEY.—JEFFERSON (Dr. C. S. Aldrich, lessee; J. E. McGinnis, mgr.): The Great Lafayette 10 to good house; pleased. York State Folks 13; full house; pleased. Robert Mantell in Lear 16. Woman Against Woman 17.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): King of Tramps 8 pleased good house. J. C. Rockwell's Sunny South 13 pleased packed house.——ITEM: Mr. Rockwell was a local boy.

GREENVILLE.—LAND OPERA HOUSE (M. Henlem, mgr.): The Temptation of Regine 10; good business and co. The Village Fool 13; well filled house; pleased. York State Folks 19. Simple Simon Simple 22. The Black Crook 26. Sherlock Holmes 28.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): A Royal Slave 8; very good, to large business. The High Flyers 13 to good business. The Heart of Chicago 16.

PLYMOUTH.—MAJESTIC (Walton and McAlarney, mgrs.): High Flyers 9; S. R. O. In a Woman's Power 16. Side Tracked 20. The Marriage of Kitty 23. A Royal Slave 26. Vogel's Minstrels March 2.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): From Rags to Riches 7; fair house; pleased. The Danites 8 delighted good business. Eben Holden 10; excellent, to good house.

LANSFORD.—OPERA HOUSE (King and Sharp, mgrs.): A Royal Slave 10 pleased well filled house. The Tie that Binds 15. Deserted at the Altar 27. Kersands' Minstrels March 6. As Told in the Hills 8.

LEWISBURG.—OPERA HOUSE (H. Eyer Snyker, mgr.): A Little Outcast 19. True S. James 21. A Foxy Tramp March 2. Bucknell Minstrels (local) 5. Porter J. White in A Fool's Revenge 19.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Robert B. Mantell 15. Porter J. White in A Fool's Revenge 20. Busy Izzy 22. A Millionaire Tramp 24. Mrs. Temple's Telegram 28.

ST. MARYS.—TEMPLE (John S. Spear, mgr.): Porter J. White in The Fool's Revenge 10; very good, to poor house. The Real Widow Brown 13; fair co. and house. My Wife's Family 21.

MOUNT PLEASANT.—GRAND (J. R. Coldsmith, mgr. and lessee): Two Johns co. 13 to large and pleased house. The Midnight Flyer 16. The Fool's Revenge 19.

FREELAND.—GRAND (J. J. McMenamin, mgr.): A Royal Slave 12 pleased good business. The Tie that Binds 15.

ASHLAND.—GRAND (Harry Landefeld, mgr.): Vaudeville 8-12 pleased big business. A Royal Slave 19. The Heart of Chicago 23.

LEBANON.—ACADEMY (J. M. Nealey, lessee; George T. Spang, mgr.): Railroad Jack 15. In a Woman's Power 17.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. P. Osler, mgr.): Kellar 12; packed house. The Tie That Binds 14. Royal Slave 16.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Eben Holden 20.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in The Little Mother week of 12 to good business. Week of 19 Damon and Pythias.——ITEMS: Miss Timmons as the Little Mother gave a thoroughly charming portrayal.—Mr. Dailey as the Pilgrim was convincing.—Mr. Churchill gave an intelligent performance.—Robert Burkhardt played with virility and power.—Rest of cast were all that could be desired.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The Adam Good co. 12-17, presenting The College Girl, McKenna's Flirtations, Princess of Patches, Foxy Ferry, The Captain's Mate, Two Little Outcasts, At Pike's Peak, and The Minister's Sweethearts; gave pleasing performances to good business. J. Kyle McCurdy in The Old Clothes Man 19. Francis Wilson in The Mountain Climber 20.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The Volunteer Organist 17.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Mathew, mgr.): The Heir to the Hoorah 8 delighted full house. Eternal City played a profitable return engagement 9 and matinee. The Rajah of Bhong 10 satisfied fair house. The Crescent Stock co. 12-15 (return) drew good houses. Plays: In Old Virginia, A Woman's Honor, Nick Carter, and Nell Gwynne. Adelaide Thurston 17. James O'Neill 19. Fremont Stock co. 20-24.

SPARTANBURG.—GREENEWALD'S (I. H. Greenewald, mgr.): Osman Stock co. 6-10 to S. R. O. at each performance; pleased. Plays: Down Mobile, Woman Against Woman, Money Mad, and Harry Tracy. Lyman Twins March 1.——WOFFORD COLLEGE AUDITORIUM (J. A. Gamewell, mgr.): Marc, Prince of Magic, 19 (Lyceum attraction).

GREENVILLE.—GRAND (R. T. Whitmire, mgr.): Rajah of Bhong 6; fair, to good business. Osman Stock co. 12-17.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Sherlock Holmes 6; excellent. Century Stock co. 7-9; good co.; fair business. Plays: My Jim, The Day of Judgment, and The Black Eagle. Chase-Lister Theatre co. 12-16 opened in The Little Princess; good house; pleased. Walker Whiteside 20. When Johnny Comes Marching Home 22. Buster Brown 28.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Adelaide Thurston in The Triumph of Betty 7 pleased big house. John Drew in De Lancey 8 delighted a large audience. The Chaperons 9; disappointing to average house. Sweet Clover 10; good performance; packed house at matinee; small night house. The Eternal City 16. A Slave of Passion 17. Nancy Brown 20. The Ham Tree 21. Richard Carle 24. The Heir to the Hoorah 28. James O'Neill March 3.

NASHVILLE.—AUDITORIUM: Madame Emma Calve 13.——VENDOME (W. A. Sheetz, mgr.): The Chaperons 8; fair house. The Land of Nod 17. Ben Hur 19-24.——BIJOU (J. W. Lyerly, mgr.): The Ninety and Nine 8-10 to good business. Mary Marble in Nancy Brown 12-17 pleasing large audiences. Billy B. Van in The Errand Boy 19-24.——GRAND (E. S. McArdle, mgr.): M. M. Theise's co. 5-9 pleased well filled houses. Knickerbocker Extravaganzas 12-16 opened to good business. Famous Cracker Jacks 19-23.

JACKSON.—MARLOWE (Woerner and Tuchfeld, mgrs.): Rose Melville in 81 Bonds Jan. 22 to good business; performance good. The Little Duchess 23; good performance to fine business. The Punkin Husker 31. Creston Clarke in Monsieur Beaucaire 2; fine performance to fine business. The Chaperons to light business 7. Harris Parkinson Stock co. 8-15. Donlan and Hatfield's Minstrels 23.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): Tim Murphy did well in a revival of A Texas Steer 5. Checkers to good business 7, 8. Ben Hur week of 12-17 to crowded houses.——BIJOU (Benjamin M. Stainback, mgr.): Billy Van in The Errand Boy week of 12-17 drew fair houses. The Ninety and Nine 19-24.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): John Drew 7 to good business. The Chaperons 10, matinee and evening; fair business. Sweet Clover 12; light business. Slave of Passion 15. The Eternal City 17. Mary Marble in Nancy Brown 19. The Ham Tree 20.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): The Chaperons 12; co. and business satisfactory. The Missouri Girl 16. Osman Stock co. 19-24.

MURFREESBORO.—CITIZENS' OPERA HOUSE (H. F. Willard, mgr.): The Donnelly and Hatfield's Minstrels 10 pleased good business.

TEXAS.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Pretty Peggy Jan. 30; fair business. Florence Davis 31; good business. Humpty Dump

diana Bagnace, A Pair of Rogues, Uncle Nathan. Boynton Concert co. (Lyceum course) 15.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, lessee and mgr.): Jane Corcoran in Pretty Peggy 7; excellent, to fair attendance. A Human Slave 8; good of its kind; good house. Dora Thorne, matinee and night, 10 pleased fine houses. Mooney's moving pictures 13, 14. Humpty Dumpty 16.

BRENHAM.—GRAND (Alex Simon, mgr.): Woods Sisters' co. week 5. Plays: Shadows of a Great City, Is Marriage a Failure, The Devil's Web, A Gay Deceiver, Behind the Scenes, and A Struggle for Gold pleased good audiences. Willis' Comedy co. 19-21.

PARIS.—PETERSON (R. P. Meehan, mgr.): Dora Thorne 5; light business; fair performance. John Griffith in Richard III 10; disappointed a small audience. Humpty Dumpty 13. Human Slave 15. Tim Murphy 16.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.): Florence Davis in The Player Maid 5 pleased to small business; rain. David Harum 9; good co. and business. Barlow's Minstrels 10; fair co. to good houses. Robin Hood 12. John Wills 13, 14.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Beggar Prince Opera co. 8-10 pleased fair business. Plays: The Beggar Prince, Fra Diavolo, and Olivette. Player Maid 21. Lyceum Stock co. 26-March 4.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Mildred Holland in The Lily and the Prince 2; appreciative, to good business. A Trip to Egypt 5 failed to please. Dora Thorne 7. John Griffith 12.

BONHAM.—STEGER OPERA HOUSE (J. W. Farrier, mgr.): Dora Thorne 6; good co.; pleased splendid business. Royal Slave 21. Casino Theatre co. 19, 20. Harry Beresford 28.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Humpty Dumpty 7 to fair business. Florence Davis 9 in Player and Maid delighted large audience. David Harum 13.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Humpty Dumpty 10 pleased good audience. Florence Davis 19 canceled. Sousa 23, matinee.

TYLER.—GRAND (A. Hicks, mgr.): A Human Slave 10; fair co. to fair house. House dark week of 11.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): Mrs. Wiggs 6; good business. Dora Thorne 8; fair business.

MARSHALL.—OPERA HOUSE (Joseph Drake, lessee; Walter Fowler, mgr.): John Griffith in Richard III 8; good business; pleased.

UTAH.

OGDEN.—GRAND (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Alberta Gallatin in Cousin Kate 5 pleased a fair house. Lewis Morrison in Faust 6 delighted a good house. U. T. C. 7; two fair houses.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): Stetson's U. T. C. 5; large house; fair co. Alberta Gallatin in Cousin Kate 8 delighted a good house. The Missouri Girl 9; splendid co. and business. Hooligan's Troubles 14. My Wife's Family 15.

VERMONT.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Bennett-Moulton co. 12. Plays: Shipwrecked, Princess of Patches, Belle of Virginia, Under Two Flags, Shadowed Lives, Faust, Daughter of the People, and Fatal Coin. The Mummy and the Humming Bird 19.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Marks Brothers Dramatic co. 5-10 continued to good business. Plays last half of week: For His Sake, East Lynne, The Girl from 'Frisco, and The Boy Detectives. Quincy Adams Sawyer 14, 15.

BURLINGTON.—THE STRONG (Whalen Bros., owners; Clyde Hilton, mgr.): The Arrival of Kitty 8; good business. The Mummy and the Humming Bird 10. Dot Karroll co. 12-17 opens to fine business. Marks Brothers' Dramatic co. 19-24.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Marks Brothers' Dramatic co. first of week. At the Point of the Sword, For His Sake, and Little Starlight to good business.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Bennett-Moulton co. 5-10; fair business and co. The Sign of the Cross 23.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells, mgr.): Spangles 10; fair audience; good performance. Buster Brown 12; good co. to poor house on account of bad weather. The Chaperons 17. Richard Carle in The Mayor of Tokio 19. The County Chairman 20, 21. Under Southern Skies 22.——GRANBY (L. Joe Le Faucher, mgr.): Harry Clay Blaney in The Boy Behind the Gun 12-17; excellent co., playing to S. R. O. Hoity Toity 19-24.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): The Tenderfoot 9, 10; co. and business good. Spangles 12 failed to please. Howe's pictures 13 to good house. Buster Brown 14 (return). Chaperons 16. Eleanor Robson 19, 20.——IJOU (Charles I. McKee, mgr.): Hoity Toity 12-17, pleasing big business; co. good. Running for Office 19-24.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): Tenderfoot 8; co. and business fair. Spangles 10 failed to please fair audience. Corinne Runkel Stock co. opened week of 12 to good business. Buster Brown 13; good performance; S. R. O. County Chairman 19. Mayor of Tokio 20. Eleanor Robson 22. Under Southern Skies 23.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): Kersands' Minstrels pleased fair house Jan. 31. Dream of Fairyland (local) 2; pleased. Girl from Missouri 9; fair co. and house. De Pew-Burdette Stock co. 12-15; good co.; pleased good houses. The Tenderfoot 16. Buster Brown 17.

WINCHESTER.—AUDITORIUM (H. L. Wood, mgr.): Guy Brothers' Minstrels 8 pleased good business. Elks' Minstrels (local) 13; excellent, to biggest business of the season.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): Spangles 8 delighted small house. Davis-Goodwyn Stock co. week 12 opened to large and pleased house.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): The Tenderfoot 13; excellent, to good business. The Chaperons 14 pleased good business. Mayor of Tokio 22.

WASHINGTON.

TACOMA.—SAVOY, STAR, and ORPHEUM have all had low priced comedy on the boards week 5-10, with little to comment upon.——GRAND and CRYSTAL are running vaudeville.——ITEM: Henry W. Savage's Opera co. will appear here 20, 21 in Lohengrin, Tannhauser, and Faust.

EVERETT.—THEATRE (Harry R. Willis, mgr.): Her Marriage Vow 3, 4; fair only.——CENTRAL (Harry R. Willis, mgr.): The Pringle co. in repertoire 5-9; good houses; fair co.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Little Johnny Jones 6; excellent, to top-heavy house. The Street Singer 9 pleased good business. Maud Muller, booked for matinee and night 10, played matinee only; disappointing co. and performance. Frank Deshon in The Office Boy 13. The County Chairman 14. Under Southern Skies 17. Hello, Bill, 18. The Tenderfoot 19. Human Hearts 20. Modern Woodman (local) 22. Mrs. Temple's Telegram 23. The Hoosier Girl, matinee and night, 24. Hoyt's Comedy co. week of 26.——ITEM: The Maud Muller co. was compelled to close the season here on account of poor business and sickness of the leading woman, who was left at Marietta, O. The members of the co., however, were paid salaries in full and given transportation to their respective homes.

WHEELING.—COURT (E. B. Franzheim, mgr.): The Shepherd King 10 closed a very successful week. Olga Nethersole 12 in Sapho; S. R. O. at advanced prices. County Chairman 13; same splendid co.; S. R. O. Eleanor Robson 14. Sho-Gun 15. Under Southern Skies 16. Busy Izzy 19. Tenderfoot 21, 22. Eternal City 24.——GRAND (Charles A. Feinler, mgr.): Millionaire Detective 8-10; S. R. O. The Street Singer 12-14; splendid business. The Factory Girl 15-17. Neighborly Neighbors 19-21. Governor's Pardon 22-24.——BIJOU (H. W. Rogers, mgr.): Vaudeville to capacity every night.

PARKERSBURG.—CAMDEN (L. M. Luchs, mgr.): Frank Deshon in The Office Boy 10 pleased good house. The County Chairman 12 pleased capacity. The Tenderfoot 20. The Eternal City 22.——AUDITORIUM (W. E. Komery, mgr.): The Darling of the Gods 9; best of the season; large house. The Jolly American Tramp 10 canceled. Hoyt Comedy co. 12-17; good co. and business. Plays first half of week: California, Caught in the Web, Nature's Nobleman, and The Texas Ranger. The Flaming Arrow 22. Human Hearts 24. Chauncey-Keifer co. 26-March 3.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Burke-McCann co. 5-7; big business; good co. Railroad Jack, booked for 8, canceled. A Jolly American Tramp 9; fair co.; good business. Guy Brothers' Minstrels 10; big business; good show. Bromwell-Reed Concert co. (Y. M. C. A.) 13; good, to good business. Band Concert (local) 14; packed house. Deserted at the Altar 15 pleased big house. Elks' Minstrels 16; packed house; good performance. Garside Stock co. 19-23. An Aristocratic Tramp 24. Howe's moving pictures 26.

FAIRMONT.—GRAND (J. R. Powell, mgr.): Van Dyke-Eaton co. 5-10. Plays last half week: The Great Poison Mystery, Carmen, East Lynne, and Deadwood Dick; big business. Dora Thorne 14; medium attendance; pleased. Fairmont Band Concert (local) 15. Ghosts 16. The Hoosier Girl 19. Eagles Minstrels (local) 22.

CLARKSBURG.—GRAND (Robinson and Feinler, mgrs.): Runaways 7; good performance to S. R. O. What Happened to Jones 8 pleased good business. Dora Thorne 15. Joshua Simpkins 17. Under Southern Skies 22. Human Hearts 27.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee, mgr.): Chaperons 13 pleased large audience. Tenderfoot 14. Missouri Girl 23. Spangles 26 canceled. Dora Thorne March 3.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Robert Downing in Hank Munk 7 pleased small house. Runaway Girl 8; excellent, to large business.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Carroll Comedy co. 19-27.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Montgomery and Stone in The Wizard of Oz 8 to S. R. O.; gave a delightful performance. Grace George in The Marriage of William Ashe 10 drew a full house; first appearance here of the star, who was given an ovation, and balance of the co. was well received. The College Widow 14; entire house sold in 40 minutes. It Happened in Nordland 16.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): The Marriage of William Ashe 9 pleased a big house. Haverly's Minstrels 10 played matinee and night to good business. The Pink Hussars 13. Chicago Conservatory of Music 14. The Man on the Box 16. The Bowery Newsgirl 17. In New York Town 21. Howard's Stock co. week 26.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Haverly's Minstrels 7 to good business. The Shadow Behind the Throne 9; fair sized audience. To Be Buried Alive 11; co. gave good satisfaction. Contemporary Club Lecture 12 to capacity. The Pink Hussars 14. Eight Bells 18. Eva Tanguay in The Sambo Girl 19.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Eight Bells 10 pleased capacity. Holden Brothers co. in Nobody's Claim 11; two good houses; pleased.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville to large business. Knights of Pythias' Minstrels (local) 13, 14. Romance of Coon Hollow 18. Eduard Waldmann 22. Paris by Night 25.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Brothers Byrne in Eight Bells 9 to full house; audience pleased; performance good. Why Women Sin 11 to good house; performance good and well received. Marching Through Georgia 18.——BIJOU (F. J. O'Brien, mgr.): Vaudeville daily to good business all the week.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Harold Nelson in Richelieu, Hamlet, and Paul Kauvar 1-3 to good business. Buster Brown 5; light house. Pauline Hall in Dorcas 8; good performance to poor business. When Johnny Comes Marching Home 13. Piff! Paff! Pouf! 15. The Kerry Gow 19.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Babes in Toyland 7 delighted a packed house. Eight Bells pleased S. R. O. 8. Wilson Theatre co. 12-14 to fair houses in Tennessee's Pardner and Dora Thorne. Liberty Belles 17. Wilson Theatre co. 19-21.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Allen Doone and co. in Kerry Gow 11; good, and house crowded afternoon and evening. The Pink Hussars 15. Eva Tanguay 18.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Shadow Behind the Throne 6; good, to fair business. Band concert 11; well attended. Rosedale 14. Eva Tanguay 16. Pink Hussars 17.

ASHLAND.—GRAND (W. A. Kuhn, mgr.): Allen Doane in Kerry Gow 8 pleased good house. The Serio-Comic Girl 15.——ITEM: W. A. Kuhn succeeds W. T. Seeger as manager of the house.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Buster Brown 8 pleased good business. College Widow 12; capacity well satisfied.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Parsifal 10; good production and business. Lewis Morrison in Faust 14. Paul Gilmore in Captain Debonnaire 17. The Old Homestead 19. West and Vokes 22.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Wolf Stock co. 18-23.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Waite Comedy week of 12, presenting The Winning Hand, Dr. Jekyll and Mr. Hyde, The Man of Mystery, The Great Diamond Robbery, The Mysterious Mr. Raffles, Roanoke, and The Private Secretary; business fair. Ellis Stock. The Devil's Auction, Madame Albani.——YORK (R. J. Armstrong, mgr.): The New York Opera co. has made a palpable hit at this house and is producing The Telephone Girl 12-14 to good sized houses; performance good. Little Duke 15-17. Spencer's Star Course 19.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): The Fays week 5 pleased good business. The Embassy Ball 12, 13; large audiences. Devil's Auction 15, 16. Peggy from Paris 19, 20. Pittsburgh Orchestra 21.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Parting of the Ways 8-10; good houses; fair performance. The Tie that Binds 15-17. Girl of the Streets 22-24.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Concert (local) 8, in aid of fund for Newsboys' Band; crowded house. Wilton Lackaye in The Pit and Trilby 9, 10 pleased, to fair attendance. The Fatal Wedding 12 and The Sultan of Sulu 14 also drew average business and pleased. Martin's U. T. C. 16, 17. Summers' Stock co. 19-24.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Summers' Stock co. 5-10; capable co. to big business. Plays: The Fugitives, Why Women Divorce, For Her Child's Sake, Leah the Forsaken, The Little Minister, Rip Van Winkle, and The Gambler's Wife. The Fatal Wedding 16. Sultan of Sulu 17. Al. Martin's U. T. C. 21.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): The Magistrate 6 (local; Macaulay Club) pleased a capacity house. His Highness the Bey 8 (return) pleased large business. The Fatal Wedding 10 satisfied good business. Martin's U. T. C. 15. Little Johnny Jones 24. Summers' Stock co. 26-March 3. Pretty Peggy 5. Her Only Sin 6.

KINGSTON, ONT.—GRAND (D. P. Brannigan, mgr.): Peggy from Paris 10 to large and well pleased audience. The Fays, in their wonderful work of thaumaturgy, 12-17 opened to S. R. O.——ITEM: Ben Greet will appear here under the auspices of the Dramatic Club of Queen's University, presenting The Merchant of Venice and Macbeth 14.

WINNIPEG, MAN.—THEATRE (C. C. Lindsay, mgr.): The Liberty Belles 5, 6 pleased fair houses. When Johnny Comes Marching Home 7-10; excellent, to good houses. Pauline Hall Opera co. 12-14. Louis James in Richelieu, Virginius, Ingomar, and The Merchant of Venice 15-17.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Peck's Bad Boy 9; fair attendance and co. Pittsburgh Orchestra 10; good attendance; pleased.

PETERBOROUGH, ONT.—GRAND (R. H. Bradburn, prop. and mgr.): Peggy from Paris 8; packed house; delighted. Yale's Devil's Auction; fair house and performance. A Fatal Wedding 19.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): George H. Summers Stock co. 12-17 opened to good business; good performances. Martin's U. T. C. 19.

ST. THOMAS, ONT.—GRAND (D. McIntyre, mgr.): His Highness the Bey 7. Fatal Wedding 9. Peck's Bad Boy 10. Al. W. Martin's U. T. C. 14.

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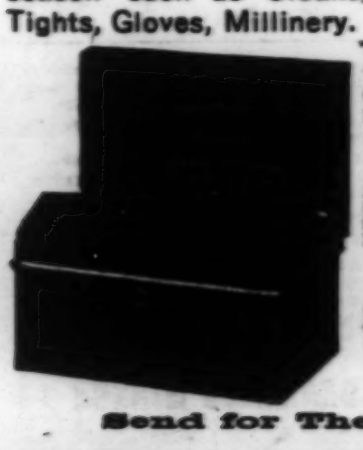

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